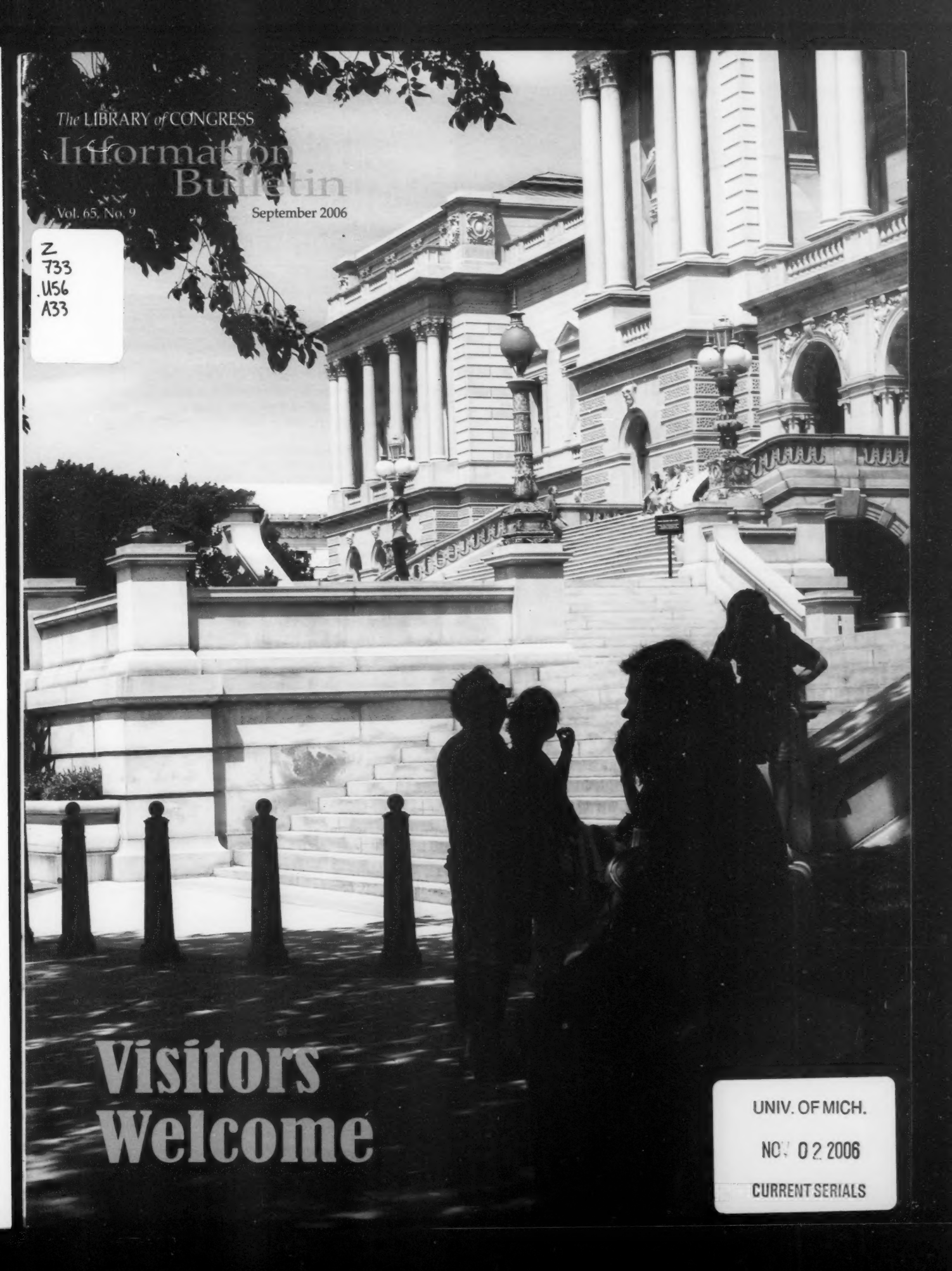
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Information Bulletin

Vol. 65, No. 9 September 2006

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Tourists who visit the Thomas Jefferson Building of the Library of Congress on Capitol Hill often proclaim it to be "the most beautiful building in Washington." *Photograph by Keisha Manderson*

Cover Story: Whether it is to do research or to simply marvel at the remarkable, magnificent architecture, visitors flock to the Library of Congress in greater numbers each year, and have done so since the Jefferson Building opened in 1897. 195

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Welcome to the Temple of Knowledge

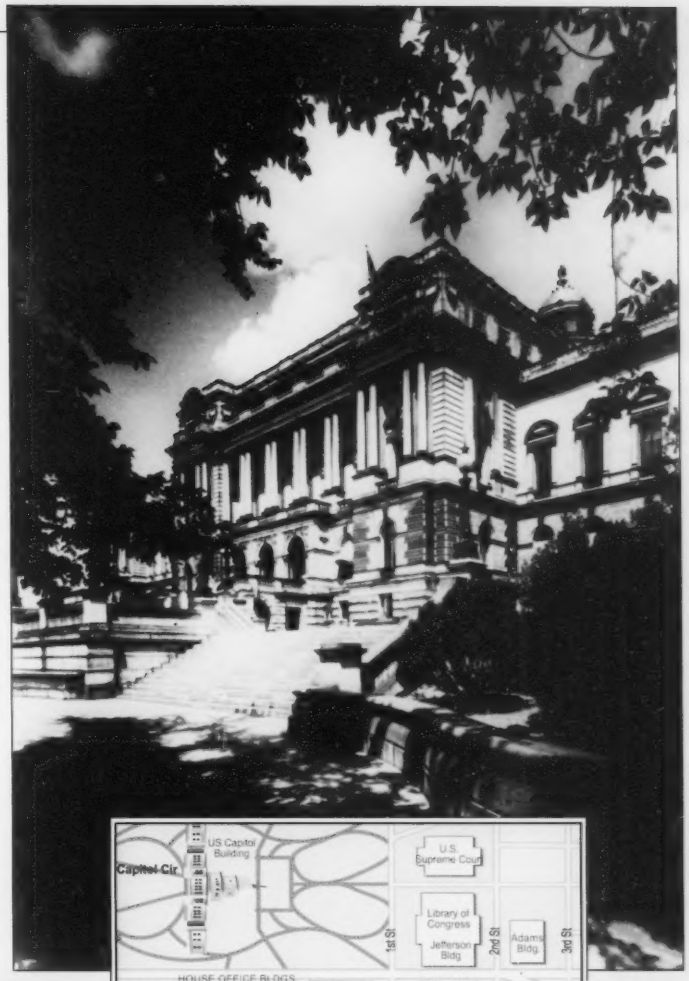
Library Hosts Visitors for More Than a Century

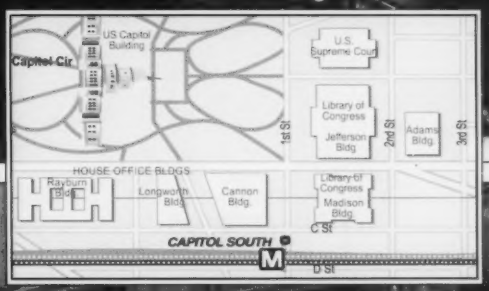
Since 1897, the Library of Congress has been a destination for visitors from around the world who use its incomparable collections and explore its magnificent art and architecture. On the eve of the Library's implementation of a New Visitors' Experience (see story on page 203), the following article presents a glimpse into how the Library has traditionally served visitors.

BY HELEN W. DALRYMPLE

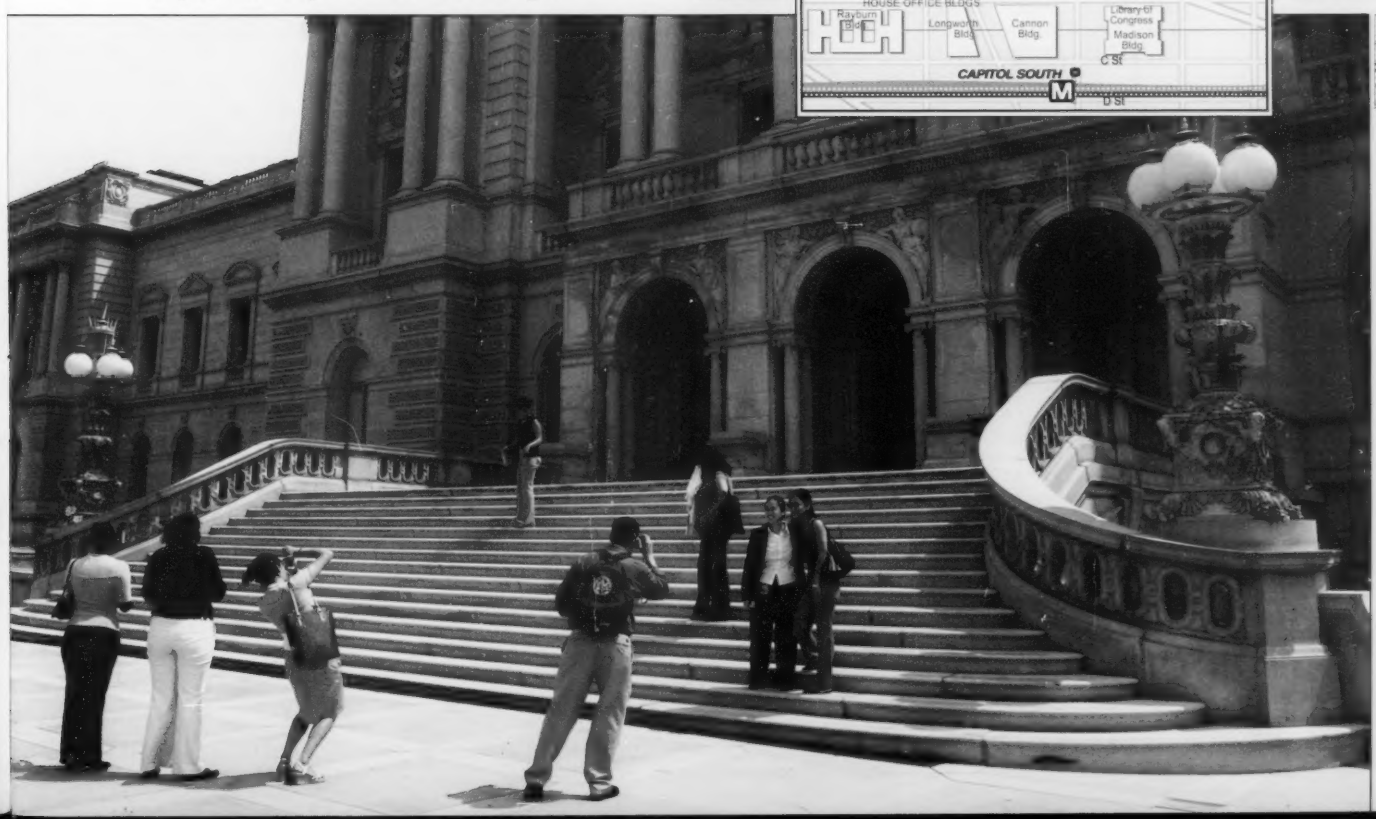
On a warm summer weekday morning, visitors are lined up in front of the Library's Thomas Jefferson Building waiting for the doors to open.

Inside the building, groups of other visitors, who have arranged special early morning tours through their members of Congress, are already circulating through the Great Hall and the Visitor's Gallery, listening raptly to a Library docent describing the details of the sculptures, murals and mosaics that surround them.





The splendid entranceway to the Thomas Jefferson Building has inspired photographers such as Theodor Horydczak (photo at right, from 1933) and amateur digital shutterbugs of today, below. Inset: a map showing the three buildings of the Library of Congress on Capitol Hill, adjacent to the U.S. Capitol and Supreme Court buildings.



Kenfu Manderson

Underwood & Underwood

The Congressional Library

Since it opened to the public on Nov. 1, 1897, visitors have been flocking to the Library of Congress building. Originally in the Capitol, the Congressional Library had long outgrown its crowded rooms there when it moved across First Street to its own building at the end of the 19th century.

The new building met with instant acclaim, and the expanded space allowed the Library of Congress to take on a new role beyond that of serving the research needs of Congress and executive branch agencies.

Amherst College librarian William I. Fletcher applauded the move into the expanded space, saying: "With the occupancy of this magnificent building" the Library of Congress should now become "the National Library," and that it was "the most noteworthy structure ever erected" for a national library.

The splendor of the building made it an instant tourist attraction. The Evening Star announced on Nov. 4, 1897, that Librarian of Congress John Russell Young had decided to open the building on Thanksgiving Day, from 10 a.m. to 4 p.m., "for the benefit of visitors who come here from outside and who have no other opportunity to see the finest public building at the capital." More than 4,700 visitors toured the Library that day. One visitor, Joseph E. Robinson, was carried away by the sight and wrote to Young that, "not until I stand before the judgment seat of God do I ever expect to see this building transcended."

Joseph G. Cannon, Speaker of the House of Representatives, called it the best public building in Washington, adding: "I am proud of it. My constituents are proud of it. ... It is a great show building. It is our building and worth the money." Sen. Justin Morrill of Vermont echoed Cannon's sentiments, asserting that the "grandeur and felicitous finish" of the Main Reading Room and the Great Hall would "be likely to remain unrivalled in this or any other country."

Architectural critic Russell Sturgis felt it outranked "in splendor and magnificence, as well as in size, all other structures of its kind on the globe." An article in the New York Evangelist of March 31, 1898, concurred: "For examples of the finest taste and highest beauty, Americans are no longer compelled to go over seas; they can find one latest achievement on Capitol Hill and rest assured that the edifice of our new 'Congressional Library' is one of the world's noblest structures. Its treasures of beauty and its wealth of books are open to the whole people; and it is the pride of our Congress to call it the property of the nation."

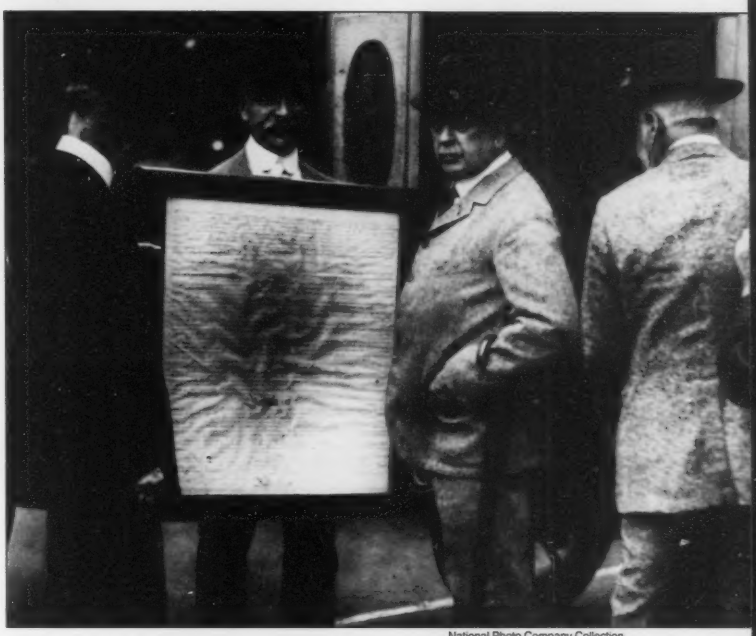
Visitors have enjoyed the Neptune Fountain in front of the Jefferson Building for years, including, above, these tourists from the 1920s; a souvenir illustration of the "New Congressional Library," below, from the Detroit Publishing Co., ca. 1900.

Founding Documents, Concerts and Exhibitions Draw Visitors

While the beauty of the art and architecture of the Jefferson Building has always drawn visitors to the Library of Congress—perhaps more than ever since the restoration and subsequent reopening of the building in 1997—the Library undertook other measures during the 20th century to attract members of the general public and inform them about their national library.

The founding documents of the nation, the Declaration of Independence and the Constitution, had been in the custody of the Department of State since the new nation moved its seat of government to the District of Columbia in 1800. (The law establishing the District of Columbia also created the Library of Congress.)

Having been on display at the Patent Office from 1841 to 1876, the ink on the Declaration had faded. Therefore, Secretary of State Bainbridge Colby appointed a three-man commission in 1920 to assess the preservation needs of the document. Two of the members were previous chiefs of the Library's Manuscript Division, so it is perhaps not surprising that the commission recommended that the document be preserved in a specially made glass case, and that it and other founding documents be transferred to the Library of Congress for safekeeping.



National Photo Company Collection

Secretary of State Charles Evans Hughes took those recommendations to President Warren G. Harding, and on Sept. 29, 1921, the president directed the transfer of the Constitution and the Declaration of Independence to the Library of Congress "to satisfy the laudable wish of patriotic Americans to have an opportunity to see the original fundamental documents upon which rest their independence and their government." Librarian of Congress Herbert Putnam personally picked them up from the State Department, transporting them in the Model-T Ford truck that served as the Library's mail wagon.

After several years of planning and preparation, the documents went on display at the Library following a simple dedication ceremony on Feb. 28, 1924. They were encased in new containers and placed in a marble "shrine" with gold-plated bronze doors that was located on the second floor of the Great Hall facing the Capitol. The documents were soon the focus of visitors coming to the Library and proved to be a great attraction.

With the exception of the three years during World War II when they were removed to Fort Knox for safety (and periods of routine preservation), the documents remained on display in the shrine at the Library until Dec. 13, 1952, when they were transferred to the National Archives building under Marine Corps guard in accordance with the requirements of the Federal Records Act of 1950.

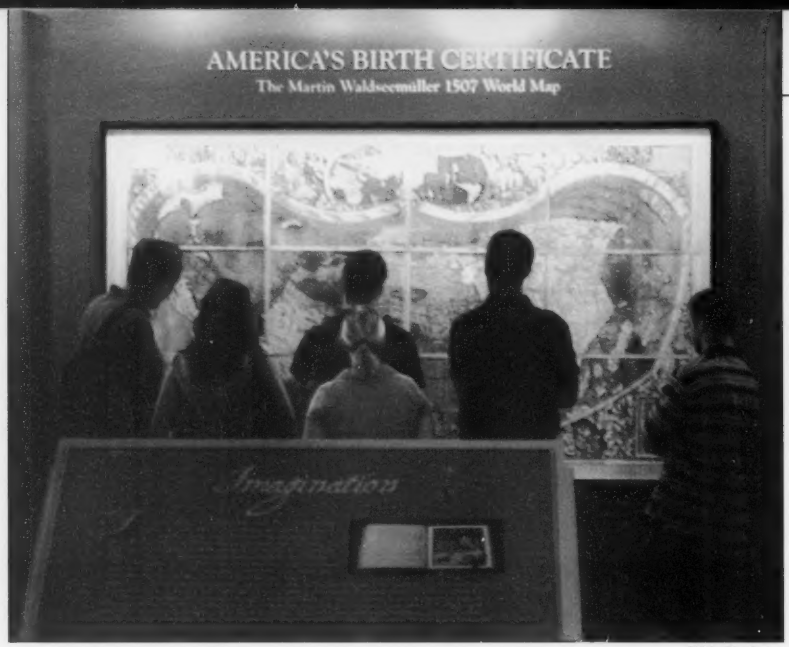
The marble shrine itself remained in place and was used for the display of other documents until it was surrounded by office partitions in the 1970s. It was finally removed during the renovation of the Jefferson Building, which began in the early 1980s.

Because Librarian of Congress Archibald MacLeish (1939-1944) recognized the value of exhibitions in attracting visitors and educating the general public about the Library's collections, he established an Exhibits Office in 1943. Its first major exhibit celebrated the bicentennial of the birth of Thomas Jefferson and opened at the Library on April 12, 1943. In his annual report for that year, MacLeish called it "perhaps the most ambitious exhibit ever mounted" at the Library.

Other exhibits followed. The juried national print exhibitions, funded by the Library's Joseph Pennell Fund, continued annually for many years, with the prize-winning prints added to the Library's per-

Marjory Collins

Library officials, at top, bringing the Declaration of Independence from the State Department to the Library of Congress in 1921; high school students examining the Declaration in its display in the Thomas Jefferson Building in 1942.



Keisha Manderson

Exhibitions currently on view at the Library include "American Treasures," which features continuing and rotating displays, including, above, the 1507 Waldseemüller map (the first to use the name "America") and a selection of the work of cartoonist Herblock, below.

Keisha Manderson

manent collections. A series of exhibitions honoring significant anniversaries in the histories of U.S. states and territories began in 1945 with the centennial celebration of the state of Florida. These were accompanied by well-illustrated catalogs and showed how the Library's book, manuscript and pictorial collections could help Americans understand their own histories—a model that is still largely followed today to help explicate varying exhibition themes.

In the more recent years of the administrations of Librarian of Congress Daniel J. Boorstin (1975-1987) and current Librarian James H. Billington, the Library's Interpretive Programs Office (formerly the Exhibits Office) develops more imaginative and more professional exhibitions that draw larger and larger crowds to the Library. Particularly popular were "Fifty Years of Animation: Building a Better Mouse" (1978), "The American Cowboy" (1983), "To Make All Laws: The Congress of the United States, 1789-1989" (1989), "1492: An Ongoing Voyage" (1992), "Scrolls from the Dead Sea" (1993), "The Work of Charles and Ray Eames: A Legacy of Invention" (1999), "Thomas Jefferson" (2000, the Library's bicentennial year); "Rivers, Edens, Empires: Lewis & Clark and the Revealing of America (2003) and "Churchill and the Great Republic" (2004).

A series of cooperative exhibitions featuring treasures from other great national libraries began with "Rome Reborn: The Vatican Library and Renaissance Culture" in 1993, continued with the Bibliothèque Nationale of France (1995) and the Saxon State Library in Dresden (1996). They culminated with the Library's first permanent exhibition, "American Treasures of the Library of Congress," which opened in 1997 to coincide with the unveiling of the magnificently restored Jefferson Building. Three other permanent exhibition areas have since opened in the Jefferson Building: the George and Ira Gershwin Room, the Swann Gallery of Caricature and Cartoon (both temporarily closed due to construction) and the Bob Hope Gallery of American Entertainment.

Free public concerts have been another draw for visitors and music lovers since the inauguration of the Jefferson Building's Coolidge Auditorium on Oct. 30, 1925. The auditorium was a gift of Elizabeth Sprague Coolidge, who also provided an endowment to commission new music. Her gift was enhanced by that of Gertrude Clarke Whittall, who contributed five Stradivarius instruments, and by the gifts of many other patrons. With performances that have included the premiere of Aaron Copland and Martha Graham's "Appalachian Spring," the Beaux Arts Trio, the Juilliard String Quartet, jazz legend Dave Brubeck and gospel great Shirley Caesar, the concerts held in the auditorium have given much joy to visitors through the years.

Jon Newsom, former chief of the Library's Music Division, wrote, "Upon the establishment of the Coolidge Foundation, the mission of an academic library was joined with that of a commissioning and performing institution so that each of their activities would stimulate and inform the other."

Visitor Services

Although visitors had been welcome at the Library of Congress Jefferson Building since the day it opened in 1897, for the most part they were left on their own to view the building and its artworks. They could walk around the Great Hall and the exhibit halls, view the Main Reading Room from the galleries above, and for a few years get something to eat in the restaurant on the third floor, where the House of Representatives Page School is now located. But there was no organized tour program until the 1960s.

The first public tour coordinator was hired in 1965, in the person of Brian Willson, a distinguished-looking retired British army officer with a wonderful British accent and a full moustache. Willson created the job of tour coordinator from scratch, and for a generation of Library visitors and staff, he was the public face of the institution until he retired in 1987.

"I started out in Stack and Reader [Division] and then went to the Information Office [now the Public Affairs Office]," Willson said recently. "I visited the chief or the assistant chief of every division of the Library and picked their brains of everything I needed to know. Coming in cold [to the Library], I needed to, and it was a joy to do it."

Once he mastered the job himself, Willson said, he set about hiring a staff to assist him. His requirements for every applicant included a bachelor's degree and fluency in at least one foreign language.

"I always had three people on my staff," he recalled, "and during the nation's bicentennial [in 1976] I had nine people. We were doing regular tours every 20 minutes, all day!"

"Over the years I had an absolutely wonderful time," Willson said. "I met some amazing people along the way. I loved the people and I loved the job I did."

Willson recalled setting up a conference at the Library for Prince Charles, who was interested in the U.S. Constitution, with Library specialists, Supreme Court justices and university professors, and he remarked, "I had a lot of fun with that."

He also remembered meeting the Dalai Lama, who was visiting the Library with an entourage of about 15 people. "I showed him a few things, and the next time he was in Washington, about three years later, he said, 'I want to see Mr. Willson!'"

Today's Visitor Services Office (VSO), headed by Giulia Adelfio, has its roots in the work done by Willson and his staff. The office includes four full-time and two other employees, daily contractors as well as one detailee—plus a cadre of more than 200 volunteers, including docents, who give most

John Sayers

Visitor Services staff, including, from left, Howard Friedland, JoAnne Weinberg, Brad McCoy, Sylvia Amorin, Erik Harrelson, Giulia Adelfio, chief, and Jim Hughes, serve hundreds of visitors to the Library each day. Many of these visitors travel to Washington to view the beautiful art and architecture of the Jefferson Building, including the mosaic "Minerva of Peace" by Elihu Vedder, below.

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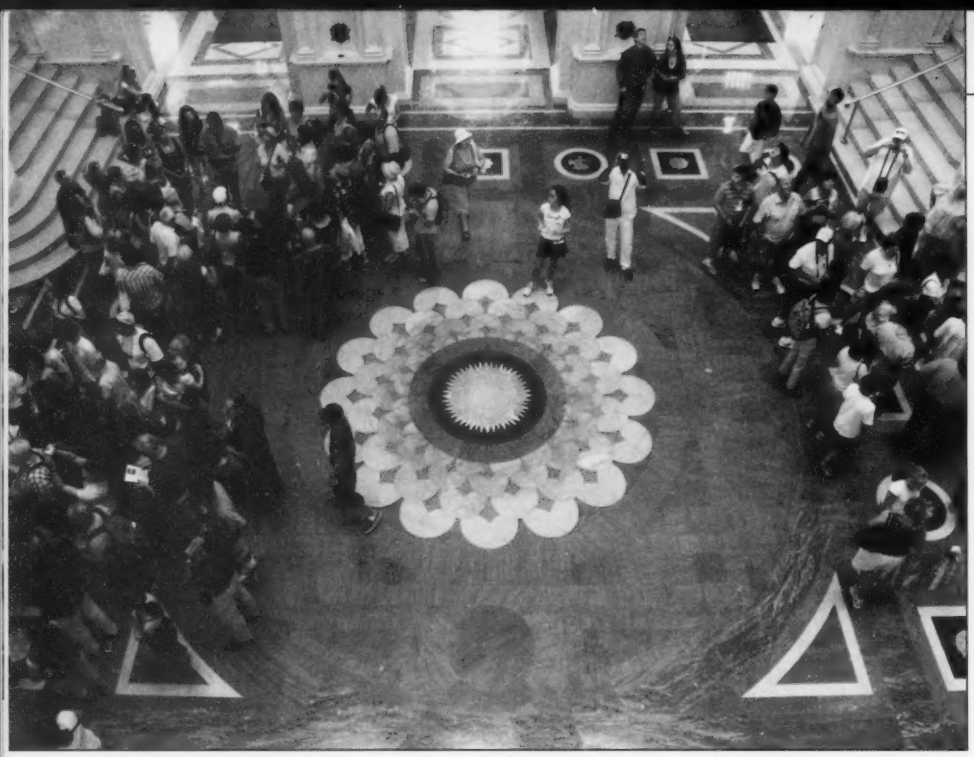


of the tours, others who staff the Information Desks and provide research guidance to readers.

In fiscal year 2005, VSO gave more than 5,000 tours to approximately 141,000 visitors. Of these, 2,380 tours were taken by more than 74,000 members of the public—an increase of 112 percent over fiscal year 1995, when the Jefferson Building was still undergoing renovation; 1,378 tours were arranged for 34,500 congressional constituents (involving more than 90 percent of congressional offices on Capitol Hill); and 836 other special tours were arranged for 18,500 participants. All told, volunteers contributed 19,317 hours of assistance to Library visitors last year.

During the peak season in the spring, VSO conducts approximately 30 group tours each day. Public tours are given five times a day during the week, with four on Saturday. Since many visitors may turn up for a particular time slot, there may be three separate groups touring the building, led by three docents, at any one time. Briefer "highlights" tours are offered after 4 p.m. (the building closes at 5:30 p.m.) for those who do not have much time but want to learn something about the Library's art and architecture.

The Library's docents come from many different backgrounds; some are retired Library employees and teachers, while others are former lawyers, CEOs and business professionals. A few had been ambassadors. According to Adelfio, "They all have one thing in common—they are passionate about this institution and that comes through to visitors."

Adelfio added, "The docents promote the Library in a way that nobody else can. They really do a good job of making visitors understand how Congress and the Library of Congress are connected, not only through history, but now. It helps visitors to understand how Congress works and how congressional offices use the Library."

All photos this page Keisha Manderson

Adelfio explained that some of the docents have been volunteering ever since the program started 10 years ago, and their enthusiasm about the Library is contagious. They often come in early to use the Volunteer Resource Center to learn more about a piece of sculpture or a painting so that they can pass on those details to visitors on their tours.

"Every tour you go on with a docent is different," said Adelfio, "because they vary the tours to respond to their audience. It's like having a really good teacher in high school," she said, referring to an educator who would adapt the lesson to fit the class.

Longtime docent Bette Gordon agreed that she never tires of taking

visitors on tours and explaining the Library to people who have never seen it. "It [the Library] just blows your mind," she said. "It's like reading the best book ever."

The four-month training for new docents is managed by Jim Hughes in VSO, and classes are held two days a week, 10 a.m. to 3 p.m., September through December every year. This year's program starts on Sept. 5 and will conclude Dec. 7. "We show them everything," said Hughes. "The goal is to expose them to as much of the Library as possible, from housekeeping to cataloging and preservation to reference and research."

New docents are recruited in several ways: by word of mouth, notices on the Library's Web site and large mailings of 15,000 flyers to retiree groups and Washington-area zip codes early in the summer.

Since the first docent training program in September 1996, it has grown into an established curriculum that brings in Library staff members from all around the institution to talk about what they do and how it fits into the Library's overall mission. Excerpts from last year's curriculum show that one day they learned about the deacidification program that preserves deteriorating books, area studies and the Hispanic reading room; and two weeks later they heard from staff from the Copyright Office, cataloging and the Prints and Photographs Division. Often specialists will bring along "show-and-tell" items from the Library's vast collections to enhance their presentation and give the docent class a better idea of the treasures that can be found (and bragged about to visitors!) in the Library.

Hughes also brings in outside experts to talk about the art and architecture of the Jefferson Building. Last year Barbara Wolanin, curator for the Office of the Architect of the Capitol, discussed the restoration of the murals, while Tom Somma, an assistant professor of art history at Mary Washington University in Fredericksburg, Va., led a tour of the sculptures in the Jefferson Building. This year's class will also hear from experts on the Edwin Blashfield murals in the Main Reading Room and on the mosaics throughout the Jefferson Building. These talks are often attended by current docents who never tire of hearing about the beauties of the building.

Rodney Bailey

Many visitors to the Library of Congress come for the first time as invited guests to an evening special event—a reception, formal dinner or performance. To see the Great Hall in the evening, with lighting enhancing its architectual details, tables covered with fine linens, china and flowers, is a special treat that a visitor is unlikely to forget. The Library makes its rooms available to organizations for a relatively modest fee with certain stipulations through its Office of Special Events and Public Programs. Guidelines for use of the Library's facilities are available on the Web at www.loc.gov/about/facilities/.

The staff of VSO respond to requests for reserved tours from congressional offices and other organizations; manage the scheduling of up to 16 docents every day; schedule other volunteers to cover the Information Desks in the Jefferson and Madison buildings and the reader guidance services; arrange specialized professional visits in cooperation with other units in the Library; maintain the visitors section of the Library's Web site; and deal with other problems as they arise, from lost children to leaky plumbing. "It's a three-ring circus!" recalled Teri Sierra, former head of VSO.

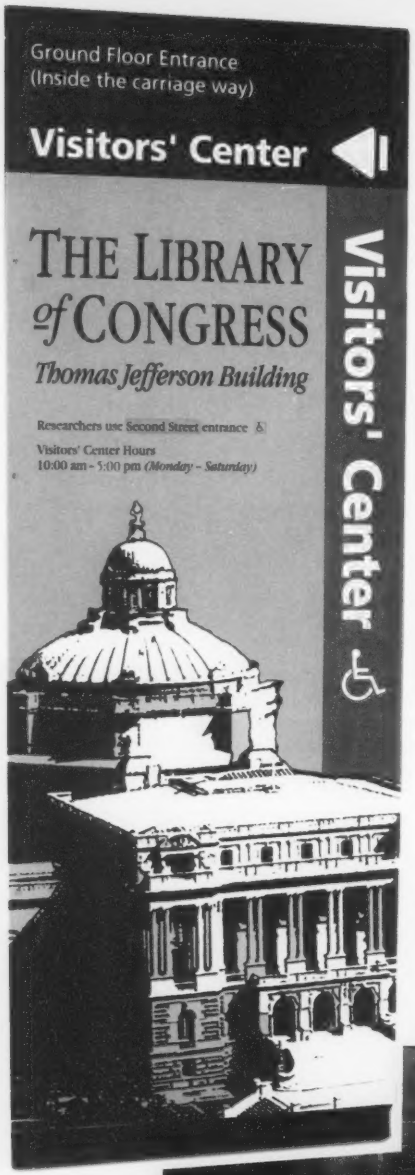
Sierra said that the docents really love the training program and all of the information they receive from the Library staff. And, she added, the Jefferson Building itself "is a teaching building; you can always learn something from it. It's unique."

In addition to its unreserved public tours and tours conducted by docents, VSO also coordinates specialized visits for professional groups, organizations and visitors from other countries—nearly 2,000 people from 55 countries last year. "These tours are very individualized," said Adelfio. "We work with staff around the Library to ensure that the visitors' needs are met."

Susan Morris, assistant to the director for Acquisitions and Bibliographic Access, is one of the Library Services staff members who deals with many of the tours involving professional librarians. "That's what we're here for. It's part of what we do," said Morris.

Keisha Manderson

The Sales Shop in the Jefferson Building offers a variety of items related to the Library, books and reading in general.



Judging by the level of demand from congressional offices that reserve tours of the Library for their constituents through the Library's Congressional Relations Office and the comments the Visitor Services Office receives from those who have visited, the VSO staff and the volunteers are having a positive impact on those who come to the Library.

Craig Wymer wrote after a March visit: "I really connected with Laura Belman's storytelling about the art and architecture of the building. Her tour made me want to quit my job and move to D.C. to be closer to the Library. ... The Lincoln Memorial was impressive, but your library is intimate, full of stories, and a warm place to visit. I plan on telling everyone that the Library of Congress is the one thing they must see when they visit D.C."

"I had a great guide, he loved the Library of Congress and made us feel like it was truly ours," wrote Thomas R. Bailey after a June visit. "The friendliness of your employees and volunteers [made the Library] the best of all the places we went to see and enjoy. ... You made our day."

And from a school in Fairfax County, Va.: "The students rate this as one of the best ever field trips, primarily because they learned so much in such a short space of time from one who clearly loves teaching and does it so well!"

Visitors who do not have time for a tour of the Jefferson Building with a docent can still walk around on their own and follow the self-guided tour in the brochure that is available at the Information Desk. And the Library's Web site (**www.loc.gov/jefftour/**) offers a virtual tour of some of the beautiful spaces in the Jefferson Building, including the Librarian's Room and the Members of Congress Room, not normally open to members of the general public.

Returning to the beginning of this story: on a warm summer weekday morning, the first group of sleepy visitors is greeted at 8:45 a.m. by enthusiastic docent Bruce Reynolds. After he explains some of the logistics for their tour and their visit to the Library, he asks if there are any questions. Hearing no response, he asks again and then says in a cajoling tone, "This is a library; we've got answers for your questions! What are your questions?"

That wakes everyone up, and Reynolds is soon barraged with questions, for which he indeed does have answers.

For more information about visiting the Library (hours of operation, accessibility, etc.), go to **www.loc.gov/loc/visit/**. ◆

Helen W. Dalrymple is a retired Library of Congress employee and the former editor of the Library of Congress Information Bulletin.

Keisha Manderson

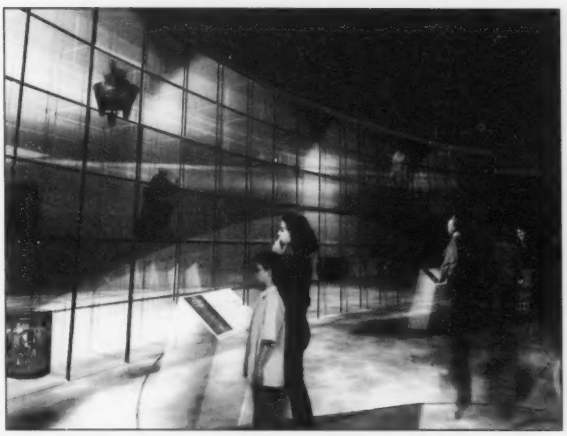
A New Day Dawning

New Visitors' Experience to Premiere in 2007

By AUDREY FISCHER

In the fall of 2007, 10 years after the Library's magnificently renovated and restored Thomas Jefferson Building was reopened to the public, the nation's library will provide visitors with a bold new way to experience the grandeur of the building and the unparalleled resources housed within.

With a theme of "Bringing Knowledge into Life," the New Visitors' Experience will capitalize on and coincide with the opening of the Capitol Visitor Center and the tunnel connecting the Capitol with the Thomas Jefferson Building. The anticipated increase in visitors—from 2 million to 3 million more annually—as a result of this passageway has prompted the Library to design what it hopes will be the top tourist attraction for those coming to the nation's capital from around the world. Using interactive technologies, the Library will guide visitors through the breathtaking interior spaces of the Jefferson Building—a symbol of national pride since its dedication in 1897.



An artist's conception of one aspect of the Library's New Visitors' Experience, scheduled to open next fall

"The New Visitors' Experience is an opportunity to celebrate the continued coming-out party for the Jefferson Building," said Librarian of Congress James H. Billington, who recently unveiled plans for the new initiative to the Library's staff, and to members of the House Administration Committee at a July 27 testimony on "The Library of the 21st Century."

"We are grateful to Congress for their longstanding support, both for restoring so magnificently the Jefferson Building and for now reconnecting it physically and intellectually with the Capitol, where the Library was originally housed," said Billington. "The new program will focus on bringing knowledge into life for a new audience—and will complement the exhibits in the Capitol Visitor Center by celebrating the Congress's unique historic role in preserving the creativity of the American people within the legislative branch of government."

The new audience is expected to be tourists, teachers, students and other members of the general public, who will join the Library's traditional users—scholars and researchers—in learning more about what the Library has to offer.

At a cost of $20 million to $25 million, the New Visitors' Experience will be funded privately and will not require any major reconstruction of the Jefferson Building. To date, approximately half of the required funding has been raised through private donations.

"This is a chance for corporate America to give something back to the American people," said Jo Ann Jenkins, the Library's chief of staff, who is directing the NVE planning committee. "There is no better brand to be associated with than 'The Library of Congress.'"

Exhibition Details

As visitors begin their "journey" through the Jefferson Building, they will be greeted by newly designed information stations welcoming them to start their exploration of knowledge. They will receive a "Passport to Knowledge" and a unique "library card" to save their personal, Library-generated Web page (**MyLOC.gov**). In the Orientation Galleries, knowledgeable docents will assist visitors with their use of interactive technology, and they can access multilingual information at touch-screen interactive stations designed to capture the liveliness and value of the Library's collections.

"More docents will be needed," said Giulia Adelfio, head of the Library's Visitor Services Office, who announced plans for more docent training. The Library's staff will also be encouraged to take the training and volunteer their services.

As visitors leave the Orientation Galleries, they will be able to navigate the magnificent spaces of the Great Hall and mezzanine, using hand-held devices and interactive kiosks.

"I often hear people gasp as they enter the building for the first time, no matter what age they are or where they are from," said Ford Peatross, the Library's curator of architecture, design and engineering collections in the Prints and Photographs Division.

Visitors will also be directed to a series of special galleries:

- **The Early Americas: The Jay Kislak Collection** will explore the culture and history of the early Americas from the time of the indigenous people of Mexico, Centeral America and the Caribbean through the period of European contact. This gallery will feature the Waldseemüller map (1507), the first to use the word "America."
- **Creating the United States** will showcase the depth and breadth of the Library's collections that pertain to the founding of the American Republic and other epochs in the American past such as the Civil War, women's suffrage and settlement of the American West.
- **The Thomas Jefferson Collection** will explore the nucleus of the Library of Congress collection. Visitors will review one of the nation's most treasured libraries, viewing more than 2,400 surviving volumes from the original Jefferson Collection, as well as editions identi-

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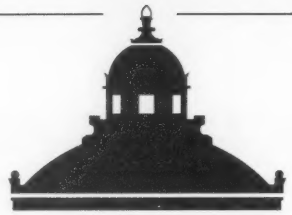


The LIBRARY *in the* NEWS

By ERIN ALLEN

The June 14 announcement of Donald Hall as the 14th Poet Laureate Consultant in Poetry dominated recent news articles featuring the Library of Congress. On making the appointment, Librarian of Congress James H. Billington referred to Hall as "one of America's most distinctive and respected literary figures."

• **The Washington Post, The New York Times, Associated Press, The Boston Globe** and **Roll Call** prominently featured stories about the 77-year-old poet from New Hampshire shortly after the announcement.

Several articles quoted Dana Gioia, chairman of the National Endowment for the Arts (NEA), who characterized Hall's selection as "long-overdue recognition for one of America's greatest and most-admired men of letters."

Roll Call reporter Bree Hocking alluded to the frequent comparison between Hall and the New England poet Robert Frost, who also resided in New Hampshire.

For his part, Hall concedes a similarity in their subject matter but is quick to add, "I don't sound like him." Hall, who met Frost at the age of 16 during a fiercely competitive game of softball at the Bread Loaf Writers' Conference in Vermont, does not admit to being a fan of the man or his work.

• **The New York Times** piece by Dinitia Smith mentioned Hall's role as a champion of the arts, including his role as a former member of the advisory council of the NEA during the administration of George H.W. Bush. She noted that Hall "has been a harsh critic of the religious right's influence on government arts policy." According to Smith, "he referred to those interfering with arts grants as 'bullies and art bashers.'" Smith spoke to former Poet Laureate Robert Pinsky on Hall's appointment: "There is something nicely symbolic, and maybe surprising, that they have selected someone who has taken a stand for freedom," he said.

Hall told The New York Times that he does not see the poet laureateship as a bully pulpit but does understand that it is a pulpit of sorts. "If I see First Amendment violations, I will speak up."

• According to Bob Thompson of **The Washington Post**, "Hall intends to make his position more than an honorary one."

"It's an opportunity to plug poetry," Hall said. "Other laureates have done a good job, and I'm trying to figure out what I should do."

A poetry program on satellite radio or cable television were just a few initiatives Hall is entertaining, although he confessed to wishful thinking, as both would take a considerable amount of money. "But I can ask," he quipped.

• Hall's 141-year-old New Hampshire farmhouse, Eagle Farm Pond, was the subject of articles in the **Los Angeles Times**, **The New York Times and The Boston Globe**. "Eagle Pond has long played a central role in Hall's work, which is nakedly autobiographical," said Los Angeles Times reporter Susan Salter Reynolds.

"I write a great deal about New Hampshire," said Hall. "People come here for the land and for the remnants of the rural culture. I came for the silence."

"I write about love, death and New Hampshire," Hall told a reporter. This is the same response he gave to Vice President Richard Cheney, who once inquired about his subject matter. Hall has written a lot on these subjects since the death of his wife, poet Jane Kenyon, more than a decade ago.

• In the "House and Home" section of **The New York Times**, reporter Jen Banbury wrote, "Hall has a deep and intense connection to this house, a large, worn-in place with the low ceilings and small rooms of the many pre-electricity New England homes. If a place can act as a poet's muse, this house surely does that for Donald Hall."

• Baseball is also the new poet laureate's muse, a fact noted in a July 17 **Sports Illustrated** article by Charles Hirshberg. A loyal Red Sox fan, Hall describes baseball as his "walk in the park," an escape from his sometimes lonely and stressful job of writing. "There's much about baseball that I find poetical," he said.

As he explained to the reporter, his poem titled "Baseball" is "a work of nine parts—or innings—each containing nine stanzas, each stanza containing nine lines and each line containing nine syllables." It is included in a new anthology of Hall's work called "White Apples and the Taste of Stone."

• Both Pauline Jelinek and Beverely Wang of the **Associated Press** spoke to Hall on the eve of the announcement. "I feel grateful and excited and a bit frantic," he said, in the midst of all the media attention.

• **The Boston Globe** interviewed Hall days after the announcement of his appointment, amid the flurry of press interviews and photo sessions. According to Boston Globe reporter David Mehegan, the poet had to take the phone off the hook during their interview.

Although a little surprised by all the attention, Hall said he was not surprised by the public interest in poetry.

"It's a lot more present than people give it credit for. ... When I was in my 20s, there were very few poetry readings. Now there are more readings every year, and festivals, where you read poems under a tent to thousands of people. ..."

Hall, who begins his official duties in the fall, will be featured at the Library's National Book Festival on Sept. 30 and will read from his work on Oct. 3 to open the Library's annual poetry and literature season. ◆

Erin Allen is a writer-editor in the Public Affairs Office.

The Future of Cataloging

Library Seeks Advice as Environment Changes

By GAIL FINEBERG

The Library of Congress works with the broader library community to develop cataloging guidelines. The Library will make no unilateral decisions about the future of cataloging without consulting the country's leading library associations, other national and research libraries, and the owners of three major digital search engines to consider the broad implications before making any major changes.

Associate Librarian for Library Services Deanna Marcum told Library staff on July 21 that she had made a promise at the annual conference of the American Library Association (ALA) in New Orleans, June 24-30, to convene an advisory group to work with her to consider how bibliographic control will be applied in the digital environment.

"When I met with the ALA Executive Board, I pledged that I would establish an external advisory committee to help us think about the broad issues of the future of bibliographic control, and that we would have, at some point, a summit on these issues," Marcum said at the ALA-debriefing session for some 65 Library staff. "So I am in the process now of establishing that advisory committee."

Marcum said ALA and the Association of Research Libraries (ARL) each has named three representatives to the committee. She has invited the Special Libraries Association (SLA) and the American Association of Law Libraries to name representatives.

"Microsoft and Google have agreed to name a representative, I have invited Yahoo to name someone, and Cliff Lynch, director of the Coalition for Networked Information, has agreed to be an at-large representative," said Marcum, who is appointing two to three members at large. (In response to a question from the staff audience she said ALA had nominated someone from the Public Libraries Association.)

"I think it will give us an opportunity to begin thinking collectively about the future. I very much don't want to have a national referendum on cataloging decisions one by one. Instead, I want us to engage in higher-level thinking about the broad issues and then begin working them through with our colleagues in the library community," Marcum said.

She and Director for Acquisitions and Bibliographic Access Beacher Wiggins reported that, between them, they attended some 20 meetings with groups of librarians to explain the rationale for the Library's controversial decision to suspend creation of series authority records (SARs) on June 1.

"I spent much of my time at ALA going from one meeting to another to talk with people who were interested in our series authority decision. That was a really valuable experience for me, and, I hope, for them," she said.

"What I realized once again, and something we can all remind ourselves of over and over again, e-mail conversations tend to be much sharper than we intend. The kinds of conversations that had been going on in e-mail exchanges were simply not the kinds of experiences we had face-to-face," Marcum said.

"It was evident there are lots of people who are concerned about the way the decision was made. There is almost no one, I think, who doesn't at least understand why we made the decision," she said.

Encouraging Collaborative Cataloging Policy

Marcum said she met with all the presidents and incoming presidents of all of the ALA divisions, to discuss the SARs decision and to encourage collaborative catalog policy discussions in the future. "All libraries are facing major challenges as they think about the best ways to use technology to bring content more directly to people, and every library in the country is faced with sorting out how that is best done; we all agree that it's important that we think about these things together," she said.

In a pre-ALA briefing for the staff, on June 19, Wiggins presented the statement that he spoke from again and again at ALA, "to calm the waters" before Marcum faced constituents who were agitated by the Library's SARs decision. In this statement he explained the decision to discontinue the creation of series authority records, which provide an established, unique standardized name for collocating works published as a series and also provide instructions on how to process the individual works in the series.

The work is time-consuming, labor-intensive and expensive, so much so that the Library's cataloging managers originally had considered discontinuing it 12 years ago. This spring, with the availability of powerful search engines to help users conduct keyword searches and evidence produced by some studies to indicate that more users are likely to use search engines than libraries, the cataloging managers decided the time had come to stop creating series authority records.

Announced on April 20, the decision caught the library community by surprise. The response was swift and vocal. On May 15, Michael Gorman, then president of ALA, wrote the Librarian of Congress to complain that "keyword search is not an adequate substitute for authority-controlled series access, especially over time, as variants and name changes proliferate and as errors enter the best databases."

Among those expressing their opposition—in letters, e-mails and a petition signed by nearly 4,000 people—was Thomas Mann, a reference specialist in the Library's Humanities and Social Sciences Division; who posted a 22-page paper on the subject on a Guild Web site, at **www.petitiononline.com/MARC830/petition.html**.

Controversy and Solutions

In his post-ALA report to staff on July 21, Wiggins discussed two other topics of controversy and solutions in progress. One was an agreement with a vendor to purchase cataloging data, on condition that the Library not redistribute the data through its Cataloging Distribution Service, in order to protect the proprietary interests of the vendor. The other was the Library-commissioned report, "The Changing Nature of the Catalog and Its Integration with Other Discovery Tools" (**www.loc.gov/catdir/calhoun-report-final.pdf**), prepared by Karen Calhoun, head of technical services at Cornell

University Libraries.

"In this report there is a series of recommendations; some of the recommendations by their nature caused another stir, and all this was coming and fomenting about the time that the series decision was announced, so we have had quite a lively spring and summer, and I had quite a lively ALA," Wiggins said.

Wiggins told the staff on July 21 that a fiscal 2005 agreement with Casalini Libri provided the Library with "shelf-ready material" (nearly 4,000 Italian books) in fiscal 2006, complete with core-level cataloging and physical processing. As part of this initial agreement the Library agreed not to redistribute the cataloging records for these books through CDS.

"As you might expect, because the Library of Congress has always shared everything that it had, that caused concern," Wiggins said. "So what we have been doing since then is looking at ways we can address this in a larger context."

To that end, he said, he convened an April meeting at the Library of several key administrators of technical services from large research libraries "to begin wrestling with how do we accept different sources of bibliographic data in the world that we now find ourselves, and how do we do it in such a way that we develop a different kind of business paradigm both to help institutions that need to get more data, to get more data at a more reasonable cost, as well as to protect those who are willing to step forward and create and supply that kind of data."

Moving Forward

This conversation continued at ALA in a meeting of "Big Heads"—heads of technical services of large research libraries—who will recommend names for a task force to address questions raised by the Casalini experience. "We want to have a mixture of vendor representatives, bibliographic utility representatives, but that's just OCLC now, and others within the information community," Wiggins said.

He said people in the library community were most upset by one of the Calhoun recommendations, which, "as she originally stated in the report, was to jettison LCSH (Library of Congress Subject Headings), dismantle it and stop applying it. She didn't really mean it the way it came out, but that's what people latched onto and that's what we had to react to.

"One of the things I issued in all the contexts and settings that I was in, in New Orleans, was to say that we have no intention of abandoning the LCSH. I have a strong belief that subject terminology is important; that is one of the key things that we librarians provide," Wiggins emphasized.

However, he said, he has asked Barbara Tillett, chief of the Library's Cataloging Policy and Support Office (CPSO) and acting chief of the Cataloging Distribution Service, to assess the value of continuing "pre-coordination," which is the creation of a string of subject headings (for example, Immigrants-Argentina-History-20th century) for online catalog records.

Wiggins said he also will work with the Library's Integrated Library System (ILS) staff, as well as other libraries that share the same ILS software vendor, Endeavor, to address a Calhoun recommendation that the Library's Online Public Access Catalog (OPAC) provide the user a more direct connection between description and access to content. He said that he hopes that by joining forces with the National Library of Medicine and the National Agricultural Library, as well as the Cornell University Libraries, "we will be able to make some of the changes and recommendations, at least those that feed into Endeavor, based on a united front, that we haven't been able to achieve on our own." ◆

Gail Fineberg is editor of The Gazette, the Library's staff newsletter.

Experience
continued from page 203

cal to those in the original collection acquired by the Library from Jefferson to replace those lost in the fire of 1851. Visitors will be able to "turn" (virtually) the pages of some of the volumes and read Jefferson's handwritten annotations and leaf through newspapers and maps owned by Jefferson. Visitors will be encouraged to take away a list of the missing volumes to assist the Library in its worldwide search that began in 2000, the Library's bicentennial year.

- **The Multimedia Library** will allow visitors to explore creativity in America with the world's largest library at their fingertips. They might choose for example, to tell a joke by Bob Hope (from the Library's collection of Bob Hope's joke file), adapt the musical soundtrack of Hitchcock's "The Birds," listen to and record a poem by Robert Frost and much more.
- A **behind-the-scenes tour** of the inner workings of the Main Reading Room (circulation, sorting, distribution and shelving).

"Less than 10 percent of visitors actually get to know the building," said Irene Chambers, director of the Library's Interpretive Programs Office. "Using technologies that seem to have been invented for a use like this, visitors will, for the first time, be able to walk around the whole perimeter of the Main Reading Room."

In an effort to reach out to the K-12 educational community, the Library is developing "Knowledge Quest," a game-based journey through the Library, which will be tailored to various difficulty levels. Individuals who complete their "quest" will receive a reward certificate either at the Library or when they access the Library's Web site.

"We hope the experience will create lifelong learners and lifelong patrons of the Library of Congress," said Elizabeth Ridgway, acting head of Educational Outreach in the Library's Office of Strategic Initiatives (OSI).

"We hope this will be the most cutting-edge visitors' experience to be had in Washington, D.C.," added Kevin Novak, head of Web Services in OSI.

And the fun and learning need not end when visitors leave the Library. Through the "Passport to Knowledge," visitors can "bookmark" their Library experience, go to their personalized Library Web site (myLOC.gov) and extend their visit online by exploring additional digital content and revisiting key items of interest.

"William Butler Yeats said that education is not the filling of a pail, but the lighting of a fire," said Billington. "We hope the New Visitors' Experience will light a spark in as many people as possible." ◆

Language of Beauty and Meaning

Ancient Arabic Calligraphy Available Online

A collection of Arabic script calligraphy sheets dating from the 8th to 19th centuries is now available on the Library of Congress' Global Gateway Web site at **http://international.loc.gov/intldl/apochtml/**.

During the late 1920s, early 1930s and 1990s the Library of Congress acquired a large collection of Arabic script calligraphy sheets. Almost all of the sheets were acquired from Kirkor Minassian of New York and Paris. The remaining sheets were acquired by the Library's field office in Islamabad, Pakistan, with permission from the Pakistani government to acquire and export calligraphic materials belonging to a Pakistani citizen. The 355 sheets placed online are the vast majority of the Islamic calligraphic items in the Library's collections, housed in the African and Middle Eastern Division. In a forthcoming final update of the Web site another 36 images of material from the 8th through 10th centuries will be added.

Calligraphy was a skill to be mastered, and it was heavily used to express religious sentiment and many other aspects of personal and cultural life. Calligraphic art developed gradually over the centuries and has been the subject of numerous studies analyzing its role in the faith, culture and art of Arabic-, Persian- and Turkish-speaking lands.

A majority of the calligraphy sheets in the collection are written on paper; however, a group of Quranic fragments from the 8th through 10th centuries are inscribed on parchment.

This collection showcases stunning examples of calligraphic art, including illuminated panels, albums and poems. In addition to the individual calligraphy sheets, this presentation contains essays on Ottoman and Persian calligraphic styles, an in-depth look at Quranic calligraphic fragments and an essay discussing some of the Library's notable Arabic script calligraphy sheets and illuminations.

Among the most noteworthy items included in the collection are a page from an 8th century C.E. (first or early second century Islamic era) Koran, and pages from a 17th century Persian dictionary titled "Farhang-i Jahangiri." The former item is written in the Hijazi form of the Arabic script, which is an ancestor of all the modern forms of the Arabic script. This Koran page is also important as an artifact of the earliest Islamic community. Scholars who have viewed pages from the dictionary speculate—based on the great beauty of the calligraphy and illumination—that these may be pages from the royal manuscript that was prepared for the Mughal Emperor Jahangir who reigned from 1605 to 1627.

These beautiful items have been housed in the Near East Section of the African and Middle Eastern Division since they entered the Library's possession. Art historians, historians of the Islamic book and other researchers learned of their existence when they came to Washington to consult with specialists in the Near East Section. The collection of Arabic script calligraphy was truly one of the Library's hidden treasures.

This digitization project began 2002 when Library of Congress management requested proposals for projects focusing on the digital conversion of underutilized collections whose use by researchers would increase by their existence in digital form on Internet. At that time Chris Murphy, the Library's Turkish area specialist, and one of the individuals responsible for the manuscripts held by the Near East Section, proposed that the Arabic script calligraphy collection be given scholarly descriptions, digitized and mounted on the Library's Web site.

This proposal was accepted and in a process lasting almost three years the Web site was created. The Library's Office of Strategic Initiatives engaged Christiane Gruber (currently assistant professor of Islamic art history at Indiana University) to create descriptions of each piece of calligraphy. Murphy worked with the Global Gateway digital team, which handled the technical side of creating the Web site.

Digitization of these materials accomplishes several goals. Hitherto unknown holdings of the Library are presented to the scholarly world. Each item is preserved digitally and the digital surrogate is there to be used by researchers. The actual item will be available only to those individuals whose research requires that they examine the original object. Furthermore, the introductory essays on the Web site give the general public a clear and concise explanation of Islamic calligraphy with an extensive bibliography about the subject.

Many of these pieces of calligraphy come from manuscripts that were disassembled in order to sell pages individually. As a consequence, manuscripts pages were often dispersed among several institutions. The creation of this Library of Congress Web site will, it is hoped, encourage these other institutions to digitize and make available their Islamic treasures. This, in turn, will enable scholars and institutions to use the virtual space of the World Wide Web to reconstruct important and valuable manuscripts that now exist in bits and pieces all around the world.

This online presentation of "Selections of Arabic, Persian and Ottoman Calligraphy" joins other world history collections available on the Library of Congress' Global Gateway Web site at **http://international.loc.gov/**. This Web site features the extraordinary international collections of the Library of Congress as well as those of its partners from libraries in Brazil, Spain, the Netherlands, France and Russia. The presentations for these five nations are bilingual—in both English and the language of the country represented.

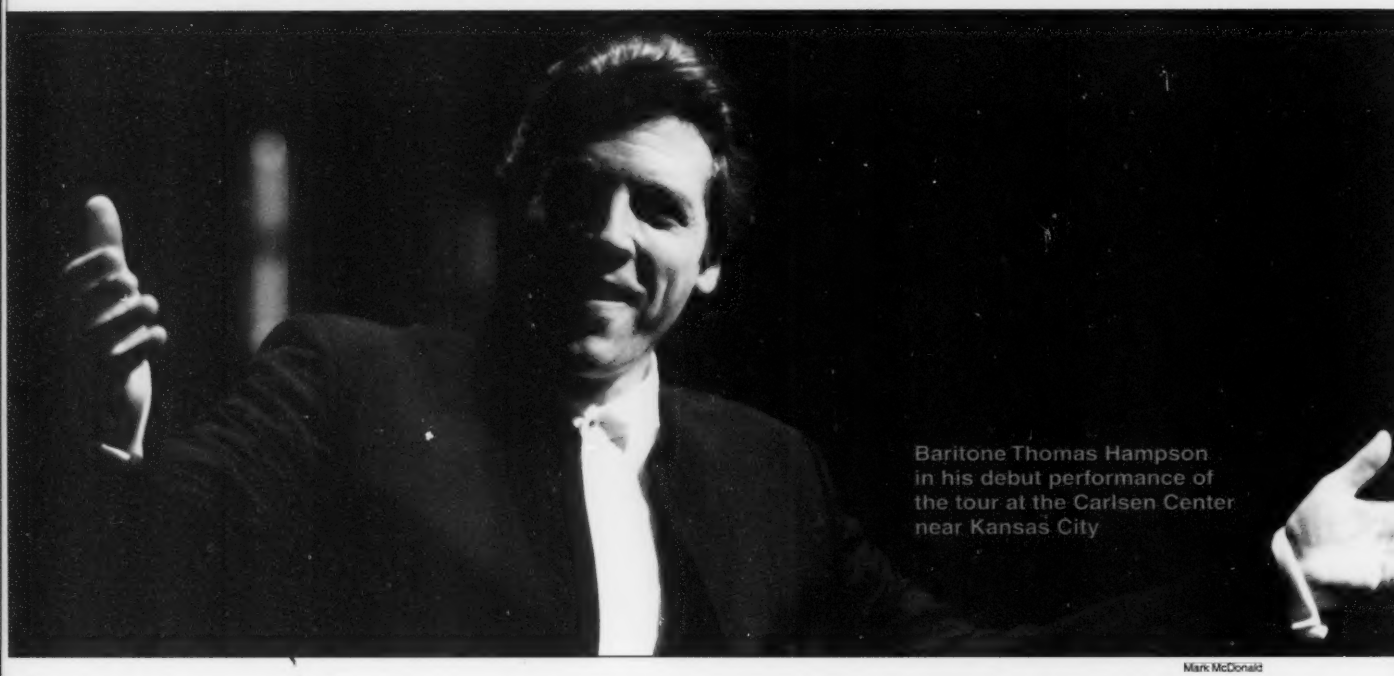
The Global Gateway Web site also makes available such rare items as "The Kraus Collection of Sir Francis Drake," "The Lewis Carroll Scrapbook" and "Selections from the Naxi Manuscript Collection," which documents ceremonial writings of the Naxi people of China, who write using the only living pictographic language in the world. ◆

Chris Murphy, Turkish area specialist in the Library's African and Middle Eastern Division, contributed to this article.

Bravo for 'Song of America'

Extensive Tour Took Library Across the Nation

The "Song of America" tour, a partnership of the Library of Congress and Thomas Hampson, had its final concert on June 3 at the California Theatre in San José, Calif. What began in Kansas City on Nov. 12, 2005, and traveled to 10 other cities across the country, ultimately became a model for presenting concerts within a rich educational context of master classes, teacher institutes, film events, pre-concert lectures and displays of the Library's treasures. The following is an overview programs and highlights of the tour, which was made possible by the James Madison Council, the Library's private sector advisory group.



Baritone Thomas Hampson in his debut performance of the tour at the Carlsen Center near Kansas City

Mark McDonald

By JAN LAURIDSEN and STEPHANIE POXON

In his article titled "My Music" for the January 2006 issue of Gramophone magazine, Librarian of Congress James H. Billington succinctly expressed his beliefs about the importance of the 11-city "Song of America" tour—featuring internationally renowned baritone Thomas Hampson—which was launched in the fall of 2005.

"The golden era of American song has been largely forgotten—along with the style and quality of singing that went with it. The Library of Congress is, in a way, America's memory. Bringing concerts, manuscripts and sheet music of another era back today is a way of keeping alive the memory of melody. And it is our way of taking out to the nation more broadly music that we have not only commissioned and collected here, but have been playing on the radio and here on Capitol Hill since the 1920s."

The concept for the tour originated in a shared vision of the Librarian of Congress and Thomas Hampson: that the rich resources in the Library should be utilized and publicized in a new way. As a scholar of the American "concert song," Hampson had researched the Library's song collections and became aware of their vastness and importance as documents of the nation's past. For his part, Billington saw a unique opportunity to join with Hampson in actively demonstrating to audiences around the country the Library's role in preserving creativity.

Suzanne Hogan

Deputy Librarian Donald Scott, Thomas Hampson and Librarian of Congress James Billington discuss the impetus for "Song of America" and the Library's unique sponsorship of the tour.

Mark McDonald

Hampson, here accompanied by Craig Rutenberg, performed many popular American standards during the tour, including Stephen Foster's classic "Beautiful Dreamer."

In announcing the tour, Billington said, "America is a wellspring of new ideas in music, literature, poetry, film and other forms of artistic expression. We want to celebrate the energy and inventive spirit that are such an integral part of our cultural history, and I cannot think of a more accomplished ambassador for this initiative than Tom."

Thus was born the concept for the "Song of America" tour, which brought musical riches to people across America and which is still reaching new audiences through continued partnerships with institutions at the 11 venues and with new "Song of America" online presentations at **www.loc.gov/creativity/hampson/** and **http://memory.loc.gov/cocoon/ihas/html/songofamerica/**.

Thomas Hampson and His Repertoire

Thomas Hampson is one of the most recognized and sought-after baritones of our time. In a career now in its third decade, his performances have set new standards on operatic stages and concert halls the world over. His repertoire encompasses more than 60 opera roles and 120 recording projects spanning many languages and genres.

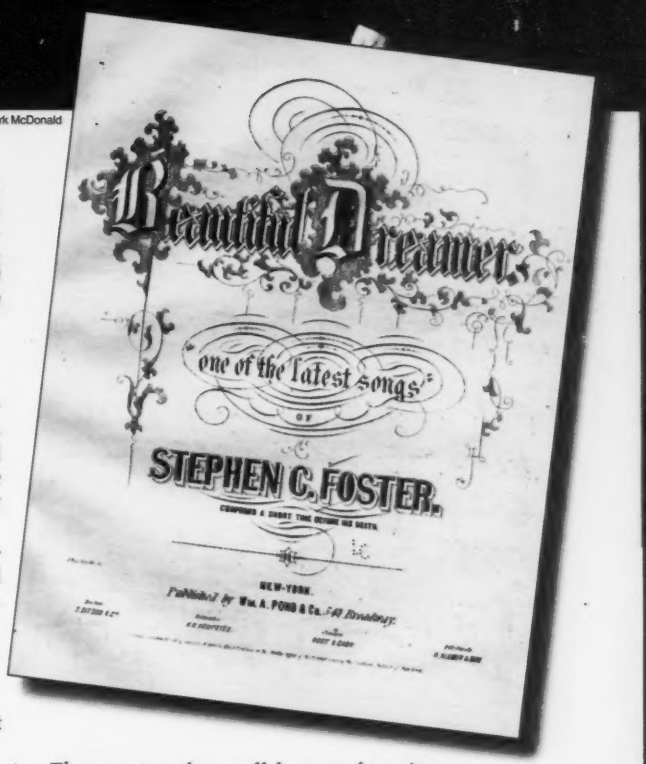
Raised in Spokane, Wash., Hampson is renowned for his versatility in performing operas, operettas, musicals, oratorios and recitals, as well as for his achievements in the fields of recording, research and pedagogy. His awards include a Grammy for best opera recording (2002), Netherlands' Edison Prizes, Grand Prix du Disques, Gramophone Awards, Echo Deutscher Schallplattenpreis awards and several others.

But it is Hampson's special passion for American song that inspired the selections for the "Song of America" tour.

"The body of this repertoire is about the American experience and the American development, the American psyche," Hampson has said. "It is always song and storytelling. It is always linked up to a particular school of thought at a particular slice of time in the various epochs and generations that make up the American experience."

In each recital, Hampson took the stage with only a piano accompanist (Craig Rutenberg or Wolfram Rieger at 10 of the cities and Maestro Daniel Barenboim in Chicago, conducting his final recital as music director of the Chicago Symphony Orchestra), but the effect could not have been more poignant.

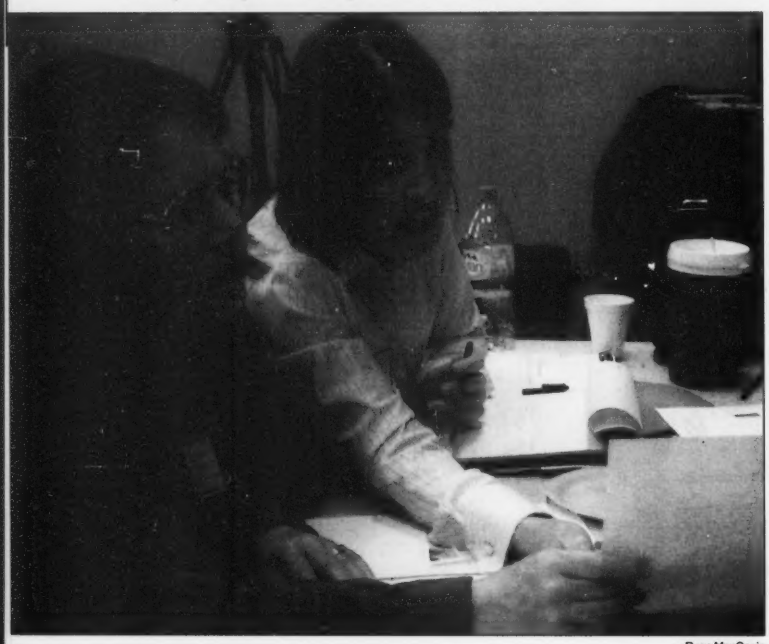
Concert selections, which were tailored to each city, included unfamiliar songs by well-established American composers, such as Leonard Bernstein, Aaron Copland and Charles Ives, as well as the songs penned by lesser-known, but equally influential, composers, including Harry T. Burleigh and Arthur Farwell.



There were also well-known favorites, such as Stephen Foster's "Beautiful Dreamer" and the beloved folk anthem "Shenandoah," as well as rarities such as "My Days Have Been So Wondrous Free," by Francis Hopkinson, one of America's first native-born composers, a friend of George Washington and a signer of the Declaration of Independence. Concert encores provided opportunities for tunes with local flavor, such as Cole Porter's "Don't Fence Me In," which Hampson sang in Fort Worth, Texas, with an over-the-top Western twang. A special highlight of the St. Paul concert was the world premiere of "A Heartland Portrait," with text by Poet Laureate Ted Kooser and music by local composer Stephen Paulus. The composition was commissioned for the tour by St. Paul residents and James Madison Council members Linda and Jack Hoeschler.

Suzanne Hogan

Several Library "treasures" went on tour with Hampson, including this display at Orchestra Hall in Chicago. Below, Library staff and local educators participated in special Teacher Institutes.



Ryan MacGavin

Treasures on Tour

At each venue, the Library offered "Treasures on Tour"—rare items from the Library's collections for the public to view in the concert hall lobby on performance night. Library curators brought original manuscripts of songs performed in the concert, as well as items representing the local musical heritage.

Visitors at each venue saw manuscripts, maps, photographs and music representing their hometown or region that are housed and preserved in the Library of Congress. Library music specialists were on hand to explain the significance of the items and, in some cases, were taught more about them from local musicians and scholars.

Each venue had a different display. The one at the Kimmel Center in Philadelphia featured composers who had been students at the Curtis Institute. These included Samuel Barber, Leonard Bernstein and Ned Rorem, whose collections now reside in the Library. The St. Paul display included the handwritten copyright deposit of "Mr. Tambourine Man" by Minnesota native son Bob Dylan.

In addition to the display, some venues presented short preconcert performances by local groups in the concert hall lobby. In Detroit the all-male vocal ensemble "Vision," from the Detroit School of the Performing Arts, delighted concertgoers with polished renditions of gospel and popular tunes. In Nebraska, the Omaha Chamber Singers filled the lobby with a capella harmonies as concertgoers peered over music manuscripts and early photographs of Omaha from the Library's collections.

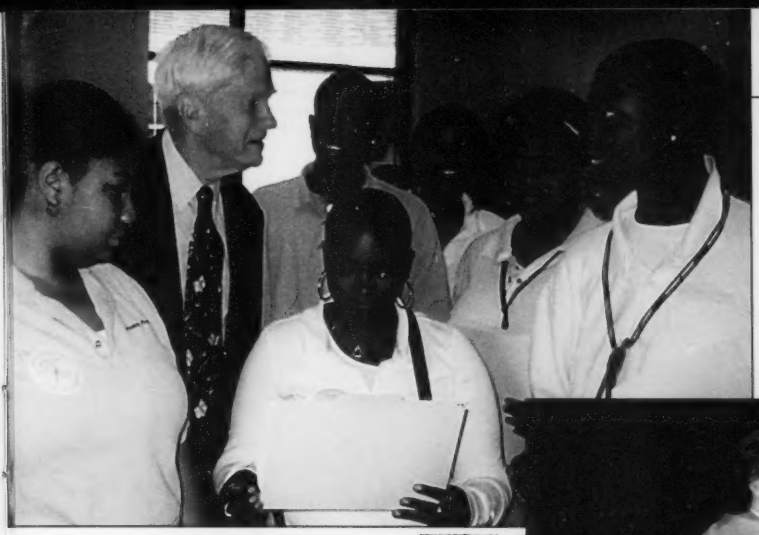
Teacher Institutes

Educational programs offered throughout the tour served to put the music in a broader historical context. Teacher institutes conducted by the educational outreach team from the Library's Office of Strategic Initiatives trained teachers and librarians how to use Library's online primary source materials to explore the history of American song in their classrooms. Through a mixture of hands-on activities and informal tutorials, the workshop modeled methods for researching the Library's online collections using specific searching and teaching strategies. In addition, the teachers were shown online resources in music and poetry for key themes in U.S. history, from the Harlem Renaissance to the campaign trail, from the Civil War to the battle for suffrage.

"I will apply what I learned today in working with the social studies and music teachers—especially regarding the American Revolution—and I will teach from the songs and the poetry more than from the textbook," vowed one New York educator who attended the program.

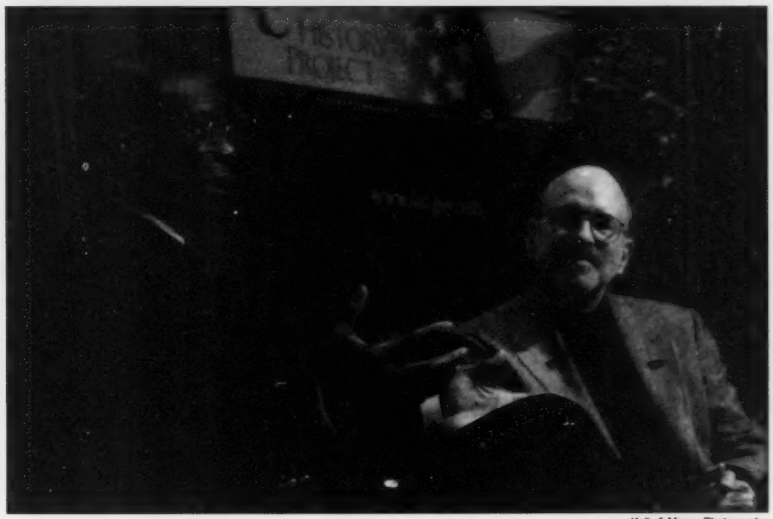
Preservation on Parade

In some cities, an initiative aptly titled "Preservation on Parade" offered conservation workshops and displays of free publications and materials from the Library's Conservation Division. Visitors received expert advice from Library conservators on the care of musical scores, books, photographs and other memorabilia; learned how to select proper matting and framing materials; witnessed demonstrations on how to safely store archival materials; and gained hands-on experience in conservation techniques.



Mark McDonald

James P. Scholz



Kelly & Massa Photography

Students at the University Academy in Kansas City present Dr. Billington with their original creative works to be registered in the Copyright Office; Hampson coaches TSgt. Kenneth Maxwell during a master class; at the Free Library in Philadelphia, retired Army Lt. Gen. Julius Becton was interviewed by historian and author Tom Wiener for the Veterans History Project.

In Oxford, Miss., Library conservator Alan D. Haley spoke to victims of Hurricane Katrina who had driven up from the Gulf Coast to attend the concert. He reported, "They described damage and loss of personal artifacts and collections in the institutions where they worked, what was lost or recovered and the need for further instruction and assistance in the area of disaster preparedness and response. I was able to provide numerous handouts describing preservation steps for all kinds of collectibles, as well as lists of further sources of information about conservation and preservation. They told me how grateful they were that the Library decided to include Oxford in the tour."

Master Classes

Among the most effective and popular events on the tour were Hampson's master classes for vocal students. Working with only a few students in each class, he engaged the entire audience in a whirlwind adventure in the dynamics and aesthetics of singing.

Hampson identified the single most important vocal technique to be learned by each student within a short lesson, to help the students recognize and experience what needs to be changed and to raise their singing ability to an entirely new level. Invariably, the audience could hear the difference.

"Mr. Hampson was really a joy to work with," exclaimed Kenneth Maxwell, a participant in the master class in Omaha. "I think we crammed a year of lessons into one hour!"

Several master classes and other educational programs were videotaped and will be made available on the Library's Web site.

Veterans History

The tour schedule coincided with several American holidays, including Veterans Day and Memorial Day, providing opportunities to inform U.S. veterans and their families about the Library's Veterans History Project (VHP).

Deputy Librarian of Congress Donald Scott, who is a retired Army general; Bob Patrick, director of the Library's Veterans History Project; and VHP staff spoke to local veterans groups to publicize the Library's congressionally mandated mission to document veterans' war experiences.

Live interviews with veterans at each venue were both enlightening and inspiring, and allowed the Library

to connect with veterans around the country in a meaningful and substantive way.

In Chicago, a program of public interviews with veterans took place at the National Vietnam Veterans Art Museum. Amid paintings, sculptures, photographs and drawings by Vietnam veterans, these interviews demonstrated the need for both verbal and nonverbal forms of expressing the life-altering experience of war.

At the Free Library in Philadelphia, retired Army Lt. Gen. Julius Becton was interviewed by VHP historian and author Tom Wiener and answered questions from the audience, all of which was recorded for the VHP archives. General Becton, a member of the VHP's Five Star Council, served in World War II, Korea and Vietnam.

Film Series

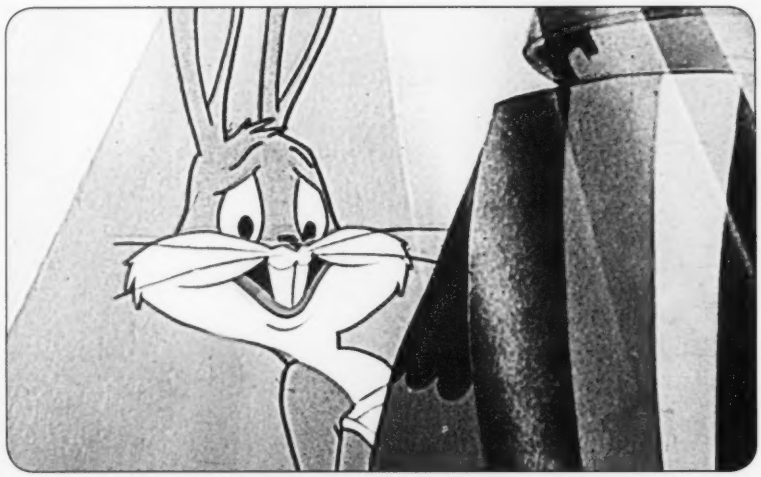
Film presentations in several of the cities highlighted the Library's national role in preserving America's film heritage. Film audiences were able to see restored vintage films on the big screen such as "Jammin' the Blues," "The Happy Hottentots" and "What's Opera, Doc?" They also heard the Librarian of Congress speak about the Library's National Film Registry and the new National Audiovisual Conservation Center opening in Culpeper, Va., in 2007.

Sen. Kay Bailey Hutchison (R-Texas) presided over the film program at the Modern Art Museum in Fort Worth, acknowledging the Library's critical role in preserving the nation's cultural and intellectual heritage.

Support

The "Song of America" tour was generously sponsored by the James Madison Council, the Library's private sector advisory group, which was founded in 1990 to helping the Library share its incomparable resources with the nation. Suzanne Hogan, senior advisor to the Madison Council, served as project manager for the Hampson tour, providing leadership and on-the-ground coordination of the tour's many facets.

Additional support came from members of Congress, many of whom participated in events and also sent senior staff members to read welcoming letters. In addition to Senator Hutchinson, Rep. Betty McCollum (D-Minn.), Rep.



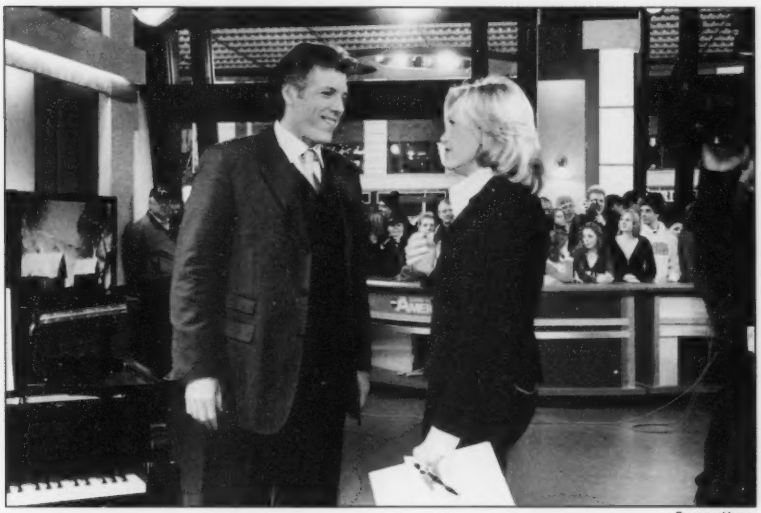
Bugs Bunny's operatic skills went on tour as several music-related films from the Library's collections were screened; Sen. Kay Bailey Hutchison, below with pianist Van Cliburn, introduced the film program in her home state of Texas; the Librarian presents Sen. Dick Durbin of Illinois with a panoramic view of Durbin's hometown of Springfield, Ill., during the tour.

Angilee Wilkerson

Suzanne Hogan

Greg Waxberg

Publicity for the tour ranged far and wide. Stephanie Poxon of the Library's Music Division appeared on Mississippi Public Radio, and Hampson performed and was interviewed by Diane Sawyer on ABC's "Good Morning America" program.



Suzanne Hogan

Song of America Tour Schedule and Venues

Nov. 12, 2005
Overland Park, Kansas
Carlsen Center, Yardley Hall

Nov. 15, 2005
Fort Worth, Texas
Bass Hall, Founders Theatre

Jan. 8, 2006
Philadelphia, Pa.
Kimmel Center, Verizon Hall

Jan. 17, 2006
St. Paul, Minn.
Ordway Center for the Performing Arts

Jan. 19, 2006
New York, N.Y.
Carnegie Hall, Isaac Stern Auditorium

March 15, 2006
Detroit, Mich.
Orchestra Hall

March 19, 2006
West Palm Beach, Fla.
Kravis Center, Dreyfoos Hall

March 21, 2006
Oxford, Miss.
University Mississippi Ford Center Main Hall

May 28, 2006
Chicago, Ill.
Orchestra Hall

May 31, 2006
Omaha, Neb.
Holland Performing Arts Center Peter Kiewit Concert Hall

June 3, 2006
San José, Calif.
California Theatre

Carolyn Maloney (D-N.Y.), Sen. Thad Cochran (R-Miss.), Rep. Roger Wicker (R-Miss.), Sen. Ben Nelson (R-Neb.), Rep. Lee Terry (R-Neb.) and Sen. Dick Durbin (D-Ill.) attended and presided over events in their home regions, and many other members helped in numerous ways to publicize and build audiences for the programs.

Publicity

The "Song of America" tour garnered press attention from both print and broadcast media. On Jan. 19, Thomas Hampson appeared on ABC's nationally televised "Good Morning America." Following an interview session with host Diane Sawyer, Hampson, along with pianist Wolfram Rieger, performed Stephen White's arrangement of "Shenandoah."

Reviews of Hampson's concert performances appeared in prominent national newspapers, including The New York Times and the Chicago Tribune, as well as in regional and local papers covering the tour's many venues.

In her Jan. 21 article, New York Times reporter Anne Midgette wrote, "Mr. Hampson conveys the idea of an oral tradition that it is his mission to pass on, with the closed-eyed intensity of a blind poet when he is singing and the zeal of an evangelist when he is addressing the audience about its cultural heritage."

Scott Simon's interview with Thomas Hampson aired nationwide on National Public Radio's (NPR) "Weekend Edition" in February. In March, Hampson's performance in Oxford, was broadcast live on Mississippi Public Radio and NPR. The co-hosts and commentators for the live broadcast were Greg Waxberg of Mississippi Public Radio and Stephanie Poxon, a music specialist in the Library's Music Division.

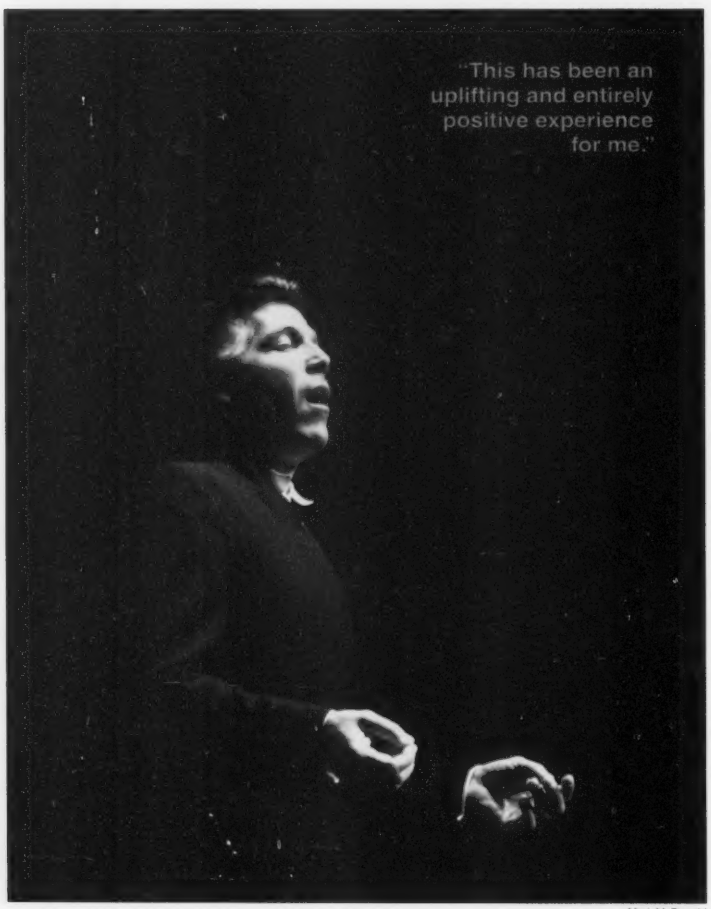
Suzanne Hogan

Dr. Billington and Hampson met with Academy Award-winning film actress Patricia Neal during the Omaha stop on the "Song of America" tour.

Partnerships

As a result of the "Song of America" tour, the Library has forged new partnerships and collaborations with cultural organizations and institutions across the country.

The Library's Music Division and its Educational Outreach office began a collaboration with the Manhattan School of Music in New York to develop educational programs for Internet broadcast. A new partnership between the Library's Music Division and the University of Mississippi will establish the Archive of American Music with the purpose of creating, collecting and preserving oral histories of performing artists in America. In Philadelphia, the Veterans History Project established a partnership with Aces, a museum for black and minority World War II veterans, and in Chicago, the VHP launched a new partnership with the National Vietnam Veterans Art Museum.



Mark McDonald

The Perpich Center for Arts Education in St. Paul also expressed interest in a partnership with the Library. "I would like to commend you, and everyone working on this project, with its comprehensive approach of integrating great performing, education and scholarship, said Nathan Davis, executive director. "Please keep the Perpich Center in mind with future Library of Congress projects."

Reflections of the Artist

In addition to announcing the tour in its January 2006 issue, Gramophone magazine invited Hampson to write the first article for the magazine's new "Diary" feature in its August 2006 issue. Referring in part to the completion of the "Song of America" tour, Hampson wrote, "For the past couple of months, in addition to a full opera schedule, my life in song has never been more fulfilling."

On his personal Web site (**www.hampsong.com**) Hampson reflected on his experience with the tour: "I can really feel the enthusiasm that audiences have for this repertoire: they understand and connect with the storytelling the composers and poets have presented them with and they are seeing this music as a narrative of their own experiences. This has been an uplifting and entirely positive experience for me." ◆

Jan Lauridsen is assistant chief of the Library's Music Division and program coordinator for the "Song of America" tour. Stephanie Poxon is a music specialist in the Music Division.

Library Announces 2006-07 Concert Season

The Library of Congress opens a stellar 81st season of free concerts on Oct. 5, adding special theater and dance events to its traditional emphasis on chamber music. A tribute to composers Jonathan Larson, creator of "Rent"; Benjamin Bagby's one man show "Beowulf"; and spoken-word performance artist Marc Bamuthi Joseph's "The Living Word" will transform the Library's historic Coolidge Auditorium into an intimate performance space.

Woven throughout the 35-event season is the theme of metamorphosis—transformation in music and society and the potent music mix that is the 21st century soundscape. "American Creativity: The Composer," another thematic thread, looks at the intersections of classical music with jazz, pop, rock and roll, folk and world music.

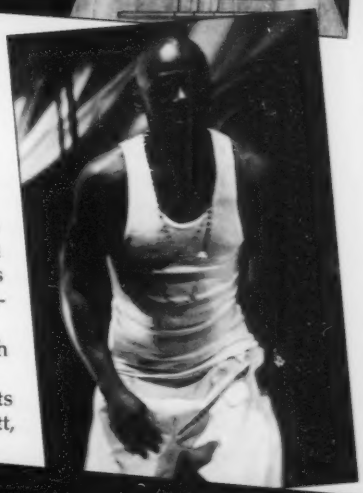
Composer and violinist Daniel Bernard Roumain premieres his Library of Congress McKim Fund commission in March 2007. During the second half of the concert, nine young, multicultural musicians including a disc jockey will join Roumain.

Musical group Opus 21 offers "New Works Inspired by Motown," a collection of works from composers Fred Hersch, Michael Daugherty, Richard Adams, Eve Beglarian and Tom Knific. Motown composer Joe Hunter will accompany the group for the premiere of this exciting work.

Launching a major collaboration with the "Rediscover Northern Ireland Programme" are weeklong residencies for two major Irish performing arts forces: Camerata Ireland, with pianist-conductor Barry Douglas, and the 15-player Brian Irvine Ensemble, an avant-garde orchestra whose members include a sound artist and a rapper.

A Seeger Family Tribute, jointly sponsored by the Library's Music Division and the American Folklife Center, will honor the remarkable legacy of composers and performers who have shaped America's music for three generations. Pete, Mike and Peggy Seeger will perform on March 16 preceded by a symposium and screenings of films by Pete and Toshi Seeger.

Continuing the Library's musical journey begun with Thomas Hampson's "Song of America" 11-city national vocal concert tour, several performances will spotlight male choral singing in the United States. Concerts by Chanticleer and Cantus showcase American composers from Stephen Foster, Leonard Bernstein and Henry Cowell to Carlos Sánchez Gutiérrez, Steven Stucky, Gordon Lightfoot and Smokey Robinson. Canada's Nathaniel Dett Chorale performs classical compositions, spirituals, jazz and pop compositions by distinguished African American composers.



Wu Man, top, who will perform with Yuri Bashmet and the Moscow Soloists Jan. 24; spoken word performance artist Marc Bamuthi Joseph, who appears March 9; and cellist Miklós Perenyi, who will perform with András Schiff April 18.

Season Highlights

- Yuri Bashmet and the Moscow Soloists perform music by Tan Dun, Toru Takemitsu and Hikaru Hayashi. Soloist Wu Man performs Tan Dun's Concerto for "pipa," a plucked Chinese stringed instrument
- The Luciana Souza Quartet appearing with guitarist Romero Lubambo in Brazilian Duos
- A spectacular group of string quartets that includes the Mandelring, Euclid, Cassatt, Enso, Aron, Jerusalem and Borromeo, plus a special Robert Mann and Friends quartet evening
- Music from the Bard Festival, a symposium and concert from the 2006 Bard Festival of Music, "Franz Liszt and His World"
- Sangam means "confluence and coming together," and perfectly describes this trio of virtuosos. Jazz meets world music in saxophonist Charles Lloyd's trio with percussionist partners tabla player Zakir Hussain and Eric Hartley on piano and drums
- Bill Charlap Trio with Sandy Stewart performing jazz and the Great American Songbook are the fare in this rare mother-and-son double bill
- The Venice Baroque Orchestra and the Orchestra of the Age of Enlightenment
- The Library becomes a salon this season with a newly expanded series of pre-concert presentations exploring the theme of metamorphosis, and examining the connections between the concert series and the rich Library of Congress collections. Sample topics include Schoenberg and Kandinsky and a discussion about Stradivari's cellos. Distinguished critics Tim Page (The Washington Post) and Joseph Horowitz ("Classical Music in America") give their perspectives on the state of classical music today.

All Library of Congress concerts and other public programs are presented free to the public but require tickets for admission. Tickets are distributed by TicketMaster at (301) 808-6900, (410) 752-1200 or, for out-of-state residents, (800) 551-7328. Unless otherwise noted, all concerts will be at 8 p.m. and held in the Coolidge Auditorium, on the ground floor of the Thomas Jefferson Building, 10 First Street S.E. For further information on Concerts from the Library of Congress, please call the Concert Information Line at (202) 707-5502.

For a complete concert schedule and ticket information, go to **www.loc.gov/rr/perform/concert/0607-schedule.html**. ◆

Performing Arts Encyclopedia

Music, Theater and Dance Web Site Debuts

The first release of a new online Performing Arts Encyclopedia is now accessible on the Library's Web site at **www.loc.gov/performingarts/encyclopedia/**.

The online encyclopedia, which will be updated and expanded regularly, was developed by the Library's Music Division to serve as a centralized guide to the collections and resources at the Library of Congress that pertain to music, theater and dance. The site brings together information about items housed in the Music Division, the Motion Picture, Broadcasting and Recorded Sound Division; the American Folklife Center; the Manuscript Division; and the Rare Book and Special Collections Division.

"The Library has grown into the world's largest repository of knowledge and creativity," said Librarian of Congress James H. Billington. "We want Americans to take advantage of this opportunity to learn about the spirit of creativity that has emerged in song, dance, theater, film and writing."

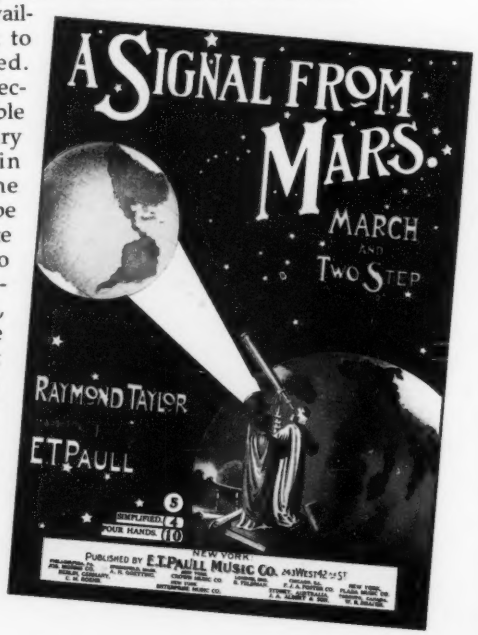
Sheet music, finding aids and other materials related to recorded and written music can be found within the new online Performing Arts Encyclopedia.

The comprehensive online encyclopedia invites users to learn and experience the diversity of American performing arts through the Library's unsurpassed collections of scores, sheet music, audio and video recordings, films and photographs, many of which are unfamiliar to the public.

"The Library of Congress is extraordinarily rich in collections that celebrate the performing arts," said Susan Vita, acting chief of the Music Division. "By uniting these materials, many of which are housed in other Library divisions, the Performing Arts Encyclopedia integrates references found throughout these collections, making the task of the researcher more efficient and the results more rewarding. We are also pleased that the Web site will introduce some of our lesser-known holdings, making the encyclopedia a valuable tool for those who document the history of the arts in America and throughout the world."

The site offers something for everyone. Scholars may be interested in tracing nearly 700 names among the collections, including composer Leonard Bernstein, who is referenced in 11 separate collections. A secondary school teacher can find primary sources that can be used in the classroom such as sheet music about Abraham Lincoln, the Emancipation Proclamation and the Civil War. Popular culture enthusiasts can read about Lucille Ball and Desi Arnaz or click on the vaudeville category and discover online resources featuring items from the Bob Hope Collection.

Visitors to the site can easily browse by subject or by personal name to retrieve lists of featured collections and resources such as exhibitions, finding aids, databases and related online presentations. If the collection has been digitized or is available online, a link to it will be provided. However, most collections are only available by visiting the Library in Washington, in person. Since some collections need to be retrieved from remote storage, in order to ensure the availability of materials, all researchers are advised to contact the Performing Arts Reading Room prior to visiting. Researchers may also use the Library's online reference service, "Ask a Librarian," which is accessible at **www.loc.gov/rr/askalib/**. ◆

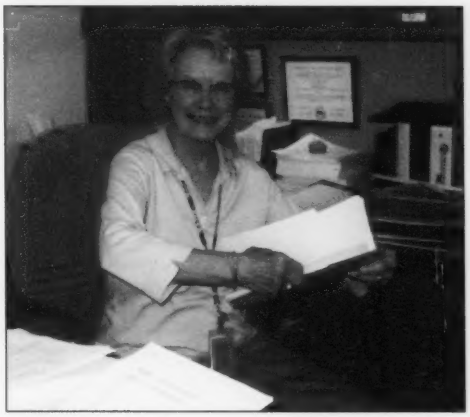


News from Copyright

Copyright Office Returns to Virginia for One Year

In late June, U.S. Copyright Office staff members spent several weeks packing materials into 5,000 color-coded orange crates for the July 1 move from Washington's Capitol Hill to Crystal City, a section of Arlington, Va. Three divisions remain on Capitol Hill.

The one-year relocation will allow the Architect of the Capitol to reconfigure the Copyright Office's space in the Library's James Madison Building to meet the needs of the new business processes and to improve workflow and security. The reconfiguration includes new voice and data systems.



Julia Huff, chief operating officer, Copyright Office, prepares for Copyright's move to Arlington, Va.

Some 460 Copyright Office staff members and contractors vacated their Capitol Hill offices on June 30. When they came to work in Crystal City on Wednesday morning, July 5, their computers and phones were hooked up and their crates were waiting to be unpacked.

"Ninety-eight percent of the move went perfectly," said Copyright Office Chief Operating Officer Julia Huff, who began planning for this monumental undertaking in 2000.

Movers initially transported 16 truckloads of incoming and in-process copyright deposits to Crystal City, followed by another 138 truckloads of furniture, computers, electronic equipment, staff members' work materials and office records. According to Huff, an added benefit is the opportunity for the office to rid itself of surplus paper and furnishings accumulated during 26 years in the Madison Building.

This is not the first time that the Copyright Office has been relocated since the copyright registration and deposit system was centralized in the Library of Congress by an Act of Congress approved by President Ulysses S. Grant on July 8, 1870. Along with other Library of Congress departments, the Copyright Office operated in the U.S. Capitol Building until the Library moved to its own building (later named the Thomas Jefferson Building) in 1897. The Copyright Office remained in the Jefferson Building for more than 40 years until it moved to the John Adams Building when that newly constructed building opened in 1939. The first floor of the Adams Building, with its entrance facing Pennsylvania Avenue, was especially designed for use by the Copyright Office. Thirty years later, on March 28, 1969, trucks carried the copyright records, deposits and furniture to Crystal City, Va., in order to relieve the crowded conditions in the Library's two principal buildings in Washington. The Copyright Office remained in Virginia for more than a decade before returning to Capitol Hill in the fall of 1980 when the Library's third building on Capitol Hill—the James Madison Building—opened its doors.

Public service to Copyright Office customers will not be affected by the move. The Copyright Card Catalog, and the Licensing, Information and Reference, and Copyright Acquisitions divisions will all remain in the Madison Building, where patrons will continue to be served. All Copyright Office phone numbers and mailing addresses will remain the same.

The following offices and divisions are temporarily located in Crystal City: the Offices of the Register of Copyrights, General Counsel, Policy and International Affairs; Administrative Services; the Copyright Technology Office; and the Cataloging, Examining, and Receiving and Processing Divisions. ◆

Copyright Registration Fees Increased to $45

The U.S. Copyright Office increased its registration filing fee to $45 for each application, effective July 1.

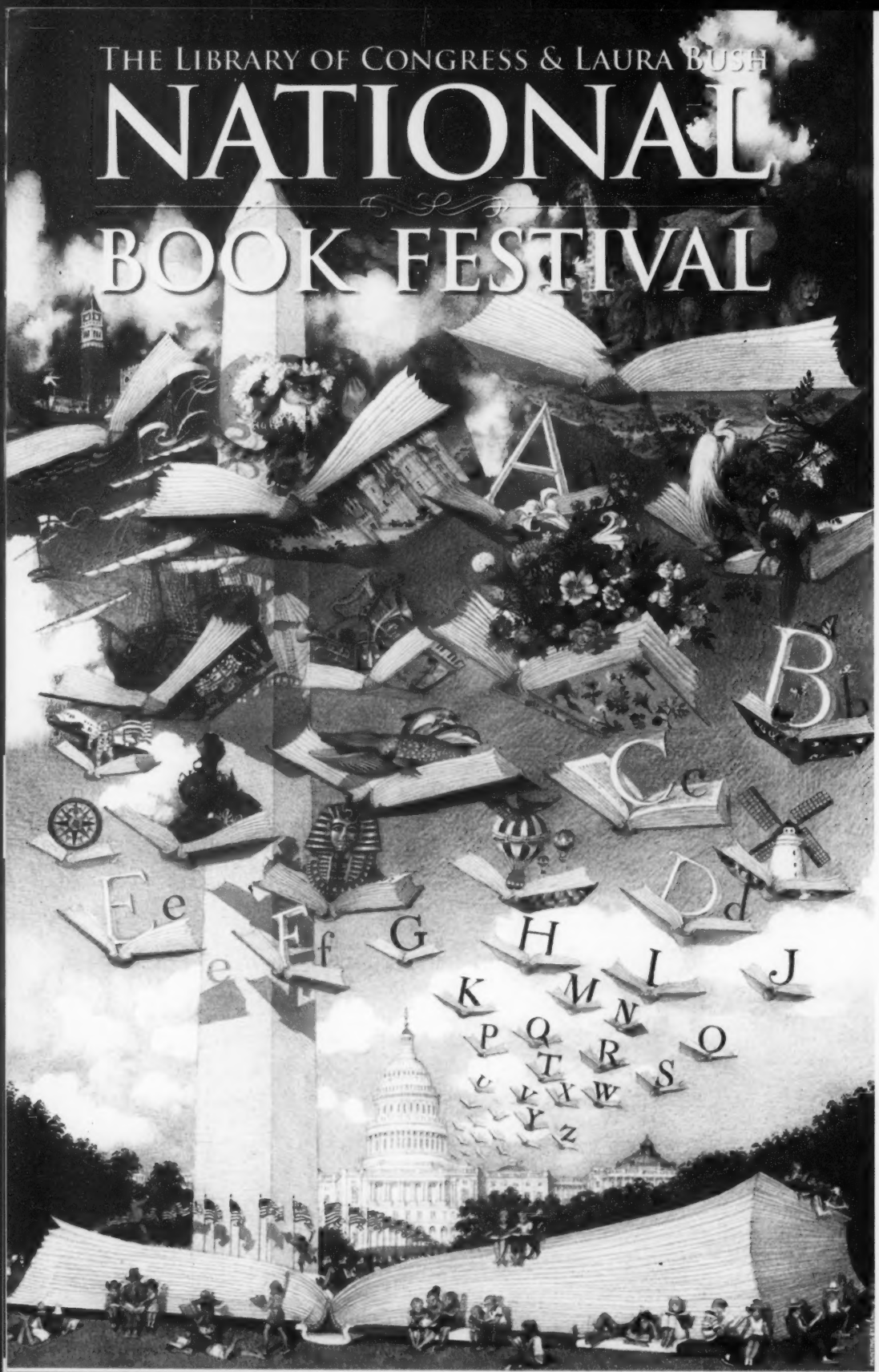
Fees also increased for document recordation, supplementary registration, search services, certifications of records and additional certificates.

This is the first basic registration filing fee increase since 1999, when the fee was raised from $20 to $30. The Copyright Office intends for the filing fee to support a substantial portion of the cost of the registration program.

In March, Register of Copyrights Marybeth Peters submitted to Congress a study of the costs that the Copyright Office incurs to register copyrights and provide other services, as well as an economic analysis and the proposed schedule of fees.

This is the third revised schedule of fees adopted under 1997 legislation that allows the register to set fees by regulation rather than statute. A Federal Register notice describes the adoption of the new fees and can be accessed at **www.copyright.gov/fedreg/2006/71fr31089.html**.

For more information or to review the fees, visit **www.copyright.gov/reports/fees2006.html**. ◆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For more information, go to:
http://www.loc.gov/bookfest/

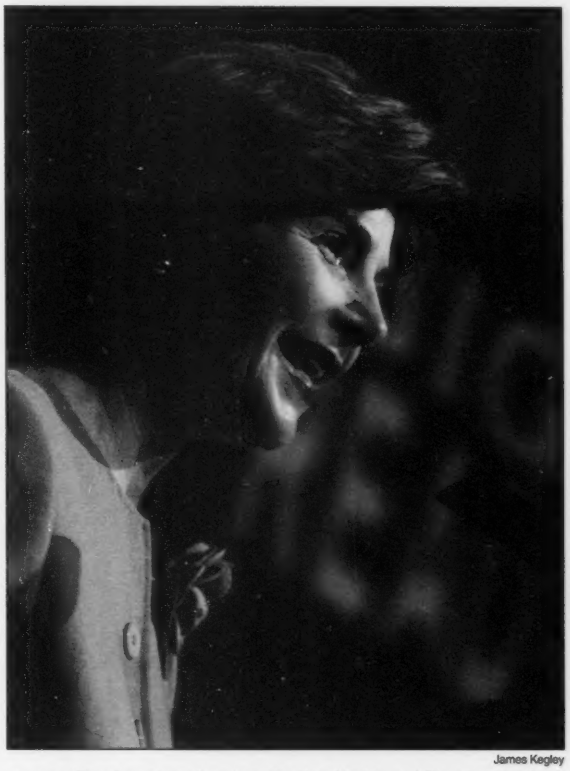
News from the Center for the Book

Library Hosts 'The Big Read'

By JOHN Y. COLE

In cooperation with the National Endowment for the Arts (NEA), on July 20, the Library of Congress hosted a celebration of "The Big Read," a national program that provides citizens with an opportunity to read and discuss a single book within their communities. Sponsored by NEA, "The Big Read" is designed to revitalize the role of literature in the nation's popular culture, and to bring the transformative power of literature into the lives of its citizens.

In his welcoming remarks, Deputy Librarian of Congress Donald L. Scott noted that the Library of Congress was the most "appropriate place imaginable" for highlighting a program with the ambitious goal of "restoring the art and pleasure of reading to a central place in American culture."



James Kegley

Laura Bush, who also hosts the National Book Festival with the Library, serves as honorary chair of "The Big Read" from the National Endowment for the Arts.

Laura Bush, honorary chair of "The Big Read," opened her remarks by pointing with pride to the National Book Festival, which she has co-sponsored since the first festival in 2001 in partnership with the Library—the event's organizer and sponsor.

"Over the last five years, the festival has brought hundreds of thousands of people to Washington to meet their favorite authors," she said. "This year, the National Book Festival will be held on Saturday, Sept. 30, here on the National Mall, and I invite each and every one of you to join us."

NEA Chairman Dana Gioia announced that more than 100 communities throughout the nation will participate in "The Big Read" in 2007. "We hope the program will reawaken the public's passion for the pleasures of reading," said Gioia.

Other remarks were presented by Anne-Imelda M. Radice, director of the Institute of Museum and Library Services, which is supporting "The Big Read" with $1 million in the first year of the program.

Three members of Congress offered brief readings from their favorite books: Rep. Charles H. Taylor (R-N.C.) ("Look Homeward Angel" by Thomas Wolfe), Rep. Louise M. Slaughter (D-N.Y.) ("To Kill a Mockingbird" by Harper Lee) and Sen. Norman Coleman (R-Minn.) ("The Great Gatsby" by F. Scott Fitzgerald). Author Ray Bradbury delivered a video greeting in which he emphasized the importance of libraries.

"The Big Read" initiative encourages literary reading by asking communities to come together to read and discuss specific classic novels selected by the NEA and project advisers. In addition to direct grants, the NEA offers a variety of resource and promotion materials to support each community project that is selected. For more information about the project and grant applications, visit **www.neabigread.org**.

Three state centers for the book were among the 10 organizations that received "Big Read" pilot grants in December 2005 to host programs held in the spring of 2006. The Arkansas Center for the Book selected "The Great Gatsby," and programming throughout the state included theater presentations, book club discussions, Spanish-language programs, film presentations and library-based luncheon series with lectures and dramatic readings. In partnership with the Florida Center for Literary Arts, the Florida Center for the Book hosted a community-wide read of "Fahrenheit 451" by Ray Bradbury. The South Dakota Center for the Book targeted Sioux Falls and the surrounding suburban communities to celebrate the literary arts by reading and discussing "To Kill a Mockingbird."

"The Big Read" represents an expansion of the "One Book" community reading and discussion initiative that has been popular in the United States since the late 1990s. Librarian Nancy Pearl, who initiated "One Book" at the Seattle Public Library in 1998, serves on the Readers Circle—the Big Read's group of advisers—as does Librarian of Congress James H. Billington. "The Big Read" projects will be listed on the Center for the Book Web site (**www.loc.gov/cfbook/**) along with the more than 400 "One Book" reading promotion projects that are listed by state and community, as well as author and title. ◆

John Y. Cole is director of the Center for the Book.

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